

# M O V I E CLASSIC

NRA  
CODE

10  
CENTS

SCREEN  
FASHIONS  
BEAUTY  
CHARM

ALICE FAYE


Photographed  
in  
Natural Colors

JULY

LORETTA YOUNG'S  
ROMANTIC SECRETS

WHAT DANCING CAN DO  
FOR YOU by FRED ASTAIRE





The handiest daily  
Beauty Exercise is DOUBLE MINT  
gum. Enjoy it whenever and  
wherever you want to. The result is  
immediate—more life and  
loveliness to your  
eyes and lips.





**"BARBAROUS!"** *Says* GOOD HOUSEKEEPING BEAUTY EDITOR  
**"INTELLIGENT!"** *Says* YOUR OWN DENTIST



IT ISN'T BEING DONE, BUT IT'S *One Way* TO PREVENT "PINK TOOTH BRUSH"

"IT'S worse than a blunder, it's a social crime," exclaimed the Director of the new Good Housekeeping Beauty Clinic. "That girl," she went on, "is headed for social suicide."

But dentists looked at it differently.

"An excellent picture," was their general comment. "It's a graphic illustration of a point we dentists are always seeking to drive home. If all of us gave our teeth and gums more exercise on coarse, raw foods, many of our dental ills would disappear."

Time and again dental science has crusaded against our modern menus.

**IPANA**  
TOOTH PASTE

Coarse foods are banned from our tables for the soft and savory dishes that rob our gums of work and health. Gums grow lazy...sensitive...tender! It's no wonder that "pink tooth brush" is such a common warning.

**DON'T NEGLECT "PINK TOOTH BRUSH"!**

For unheeded, neglected—"pink tooth brush" may mean serious trouble—even gingivitis, pyorrhea or Vincent's disease.

Follow your dentist's advice. Brush

your teeth regularly with Ipana Tooth Paste. Then, each time, rub a little extra Ipana into your gums. For Ipana and massage help restore your gums to healthy firmness. Do this regularly and the chances are you'll never be bothered with "pink tooth brush."

**WHY WAIT FOR THE TRIAL TUBE?**

Use the coupon below, if you like. But a trial tube can be, at best, only an introduction. Why not buy a full-size tube of Ipana and get a full month of scientific dental care and a quick start toward firmer gums and brighter teeth.

• • •

BRISTOL-MYERS CO., Dept. M-75  
73 West Street, New York, N. Y.



Kindly send me a trial tube of IPANA TOOTH PASTE. Enclosed is a 3¢ stamp to cover partly the cost of packing and mailing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**IPANA and Massage**  
mean  
**Sparkling Teeth**  
and **Healthy Gums**



Movie Classic for July, 1935





"Turn about is fair play" is what Joan Crawford means to convey to Robert Montgomery whose solemn pledge of "No More Ladies" proves to be worth about as much as a politician's promise... Bob seems to get the idea... The air is packed with dynamite, but Grandma Edna May Oliver, now on her fourth Double Martini, is serenely undisturbed by the whole business...

*Metro-Goldwyn-Mayer presents the season's gayest romance adapted from New York's laughing stage hit!*

JOAN ROBERT  
**CRAWFORD · MONTGOMERY**  
**NO MORE LADIES**

*with*  
**CHARLIE RUGGLES · FRANCHOT TONE · EDNA MAY OLIVER**

Directed by Edward H. Griffith



LAURENCE REID  
Managing EditorJ. EUGENE CHRISMAN  
Western EditorM O V I E  
CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

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COVER PHOTOGRAPH OF ALICE FAYE BY EDWIN BOWER HESSER



Garbo revives the mode of  
1870 in *Anna Karenina*.  
Will the fashion world fol-  
low her dramatic lead?

W. H. FAWCETT  
PresidentS. F. NELSON  
TreasurerW. M. MESSENGER  
SecretaryROSCOE FAWCETT  
Vice President

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MEMBER AUDIT BUREAU OF CIRCULATION



# Four Faces East



ALL four of the faces in the photograph above may be unfamiliar to you now. But they won't be strangers to you long.

The man in the chair at the left is Charles MacArthur—playwright, scenarist, producer and husband of Helen Hayes of the stage and screen. He used to live in Hollywood.

The man standing is Ben Hecht—novelist, playwright, scenarist and producer-partner of MacArthur, with whom he wrote such hits as *The Front Page* and *20th Century*. He also used to live in Hollywood.

The woman is Julie Haydon, actress, late of Hollywood, where, because of a superficial resemblance to Ann Harding, she was hailed as her potential successor, but given few opportunities to show what she could do in her own right.

The man sitting on the table is Noel Coward, English playwright (he wrote *Cavalcade*, *Private Lives*, *Design for Living*, *Bitter Sweet*), composer and actor. He has turned down innumerable offers to go to Hollywood to work.

The four of them recently joined forces to make a picture. It turned out to be an excellent—even a remarkable—picture. Perhaps no other film of the year will have more far-reaching effects.

For if the movies *do* decide to move East, this is the picture that will help to influence that decision.

● THE name of the film is *The Scoundrel*. It stars Noel Coward in his movie début and will, so say the critics, make him a screen sensation. It features Julie Haydon in a rôle bigger than all of her previous rôles together—one that really reveals her emotional depth. It is the product of the joint Hecht-MacArthur typewriter.

It was made in the East, in a studio within the limits of Greater New York. And—this is the important point

—it was made for approximately \$168,000 . . . a half or even a third of the budget of the average Hollywood picture.

If it turns out to be just as popular as the usual Hollywood picture, think of the proportionate profit! The movie-makers are thinking about it—very seriously.

● THE movies have talked of moving East before . . . and they haven't moved. But this time they may mean it.

A good friend of mine is aide-de-camp to a certain producer. And I happen to know that this chap has been to certain states, looking for studio sites. I know of a writer, under long-term contract to a major studio, who recently bought a home in a certain Eastern state.

I know of stars, who have been planning Hollywood homes for years, and now are holding all plans in abeyance, anticipating an Eastern movement. Besides the producers who have openly advocated a move East, there have been other producers who have privately told intimates that within a year the great trek will start.

The transportation cost would run into millions of dollars. But the savings that would be made, once the transfer was completed, would counterbalance that expense in a surprisingly short period of time.

And last, but not least, there is the Hecht-MacArthur-Coward-Haydon picture to prove that good pictures *can* be made in the East—on small budgets.

● IF and when the movies do move, the name of Hollywood won't be left behind. It's too valuable a synonym for fine films to be forfeited now!

James E. Reid



# "Quit picking on us and jump on the men"

Three ladies, hopping mad,  
take us to task  
for sparing careless men

Advertising Dept.,  
Lambert Pharmacal Co.,  
St. Louis, Mo.

July 6, 1934

Gentlemen:

Your ad, which I am enclosing, certainly burns me up!

Will you kindly explain just why, although there are mostly boys in the picture, the moral is for girls? Do you think girls have a monopoly on halitosis? Let me assure you that they certainly have not. Just ask a few girls of your acquaintance, and find out. Learn how many girls dread to see certain chaps come over to ask them to dance, because it is such an ordeal to face the boy's breath. Believe me, there are plenty of ruined romances due to halitosis on the part of the man.

Now let me see you direct an occasional ad against the men—but I just bet you won't!

Very sincerely yours,

Miss F. E. Y.

Staten Island, N. Y.

Lambert Pharmacal Co.,  
St. Louis, Mo.

October 20, 1934

Gentlemen:

I am writing to tell you that your last ad, taking women to task for having halitosis (bad breath) has annoyed me and several of my women friends. My work happens to bring me in contact with the public and I know from experience that for every woman who has bad breath there are at least nine men. If you wish to do a real service to everybody, direct a few of your ads to men. They're the real offenders.

Mrs. A. F. P.  
Chicago, Ill.

Advertising Manager,  
Lambert Pharmacal Co.,  
St. Louis, Mo.

Jan. 11, 1935

Dear Sir:

You'd think from reading your ads that nobody but women had halitosis, and that men went around smelling as sweet as May blossoms.

If you knew what you were talking about you'd know that most men have got halitosis about half of the time. But they're too self-satisfied, vain, stupid, and conceited to do anything about it. They think that just because they're men they can get away with anything and we women have to stand around and pretend we like it.

I don't know what value you place on your women customers but you're going to lose a lot of them if you don't give the men their just deserts in one ad at least.

Mrs. M. F. S.  
Tuckahoe, N. Y.

## Men are the worst

**M**EN ARE INDEED the worst offenders in spite of the fact that we have directed at least 2 million dollars worth of advertising to them on the subject of halitosis. It is true, however, that most of our advertisements are directed to women. We feel that women are the biggest factors in influencing men.

We are glad to print the above letters. Perhaps men will read them and resolve to go forth, fastidiously speaking, and sin no more!

Halitosis (bad breath) is unforgivable in either social or business life—unforgivable because inexcusable. It can be so quickly and pleasantly corrected by the use of Listerine, the safe antiseptic and quick deodorant. Listerine halts fermentation, a major cause of mouth odors; then gets rid of the odors themselves. Use it morning and night and between times before social and business engagements. Lambert Pharmacal Company, St. Louis, Missouri.

# Listerine takes your breath away



READ **FREE** OFFER BELOW



## Now AN IMPROVED MASCARA

*New Emollient Winx Widely  
Welcomed. Gives Your Eyes  
Alluring Beauty*

**M**Y final achievement in cake mascara, my new emollient Winx is a nationwide sensation. It brings women everywhere the finest lash beautifier my experience can produce—one with a new, soothing effect that solves old-time problems.

It has three virtues, this new emollient Winx, which I can prove:

- (1) It has a greater spreading capacity, overcoming the artificial look of an ordinary mascara.
- (2) Its soothing, emollient oils keep lashes soft and silky with no danger of brittleness.
- (3) It cannot smart or sting or cause discomfort. It is tear-proof, smudge-proof, absolutely harmless.

I'm so confident that I've won leadership in eye make-up that I can afford this offer—your money back, without question, if you don't agree that I can beautify your eyes.

Give your lashes a long, silky effect with my Winx Cake Mascara. Shape your brows with a Winx pencil. Shadow your lids with Winx Eye Shadow. The result will delight you, giving your face new charm.



Buy any or all of my Winx eye beautifiers. Make a trial. If you are not pleased, for any reason, return the box to me and I'll refund your full price, no questions asked.

*Louise Ross*  
Mail coupon for my free  
book — "Lovely Eyes —  
How to Have Them"

**FREE**

Mail to LOUISE ROSS,  
243 W. 17th St., New York City M.P.-7-35

Name .....

Street .....

City ..... State .....

If you also want a generous trial package of Winx Mascara, enclose 10c, checking whether you wish ☐ Black or ☐ Brown.

# They're the Topics . . .

New notes on personalities who are always good news!

### Three to Thank for Color

**N**OW that everybody is talking about *Becky Sharp* and natural-color films and their possibilities, it can hardly be amiss to point out the great part that women have played in bringing full color to the screen.

The first and most obvious fact is that it took a colorful woman star, with courage, to face the huge color camera in its first feature-length test. Namely, Miriam Hopkins. But she might never have been able to do her pioneering if it had not been for two other women—behind the scenes.

One is Natalie Kalmus, wife of Herbert Kalmus, the inventor of Technicolor. At his side through all his experiments, through all his discouragements, she never let him relax his interest or his determination, never let him abandon his dreams. If his inventive ingenuity has conquered the million problems that faced him, give a thought to the one person whose belief in him was constant, unflinching.

The other woman-behind-the-scenes is Caroline B. Wharton, scenario reader of Pioneer Pictures. Mrs. Wharton, wife of a prominent New York lawyer, conceived the idea of doing a Mexican picture in the newly perfected Technicolor. *La Cucuracha* was the result. This short film, which she wrote and produced, became one of the outstanding successes of 1934 and won the Academy award. Seeing the unlimited possibilities of the new color process, she kept analyzing stories for their suitability as all-color productions. And it was largely at her urging that Pioneer Pictures lived up to its name and brought forth *Becky Sharp*.

### Program Notes

**B**UDDY ROGERS, once "the darling of the debts," has passed his latest movie test and is set for another try at pictures . . . Anne Shirley received a new contract and a new automobile as presents from RKO on her birthday . . . Shirley Temple's name has been included in a new encyclopedia . . . Marlene Dietrich's response to Hollywood's welcome when she returned from her lengthy Manhattan holiday was that the film industry was spotless, compared with Broadway . . .

George Brent has organized the California Escadrille to enlist the interest of air-minded cadets . . . The former Mrs. Brent, Ruth Chatterton, who is scheduled to do a picture for Columbia, has gone to Spain first to see a few bull fights. She is a good friend of the Ernest



Wide World

You've heard of Colleen Moore's \$450,000 Dollhouse? These are just a few of the luxurious furnishings of the miniature palace, which she is now exhibiting—to raise millions for crippled children

Hemingways, who live there . . . Charles Laughton is scheduled for the title rôle of *Cyrano de Bergerac*—not to mention the title rôle of *I, Claudius* . . . *The Green Pastures*, the blackface Biblical fantasy, has finally been sold to the movies—at a rumored price of \$200,000 . . .

Leslie Howard, still playing on the New York stage in *The Petrified Forest*, received so many requests for interviews from schools and colleges that his press agent thought of the brilliant idea of inviting all the requestors to the theatre at once and made it a group affair—with the interviewers, in the orchestra, raising their hands to be allowed to ask questions.

### Garbo Does the Mazurka

**T**HE last picture in which a character played by Greta Garbo was supposed to dance was *Mata Hari*. You remember the exotic Oriental dance near the beginning of that film. It was performed by a "double"—a young dancer relatively unknown at that time, who called herself June Knight. But in *Anna Karenina*, her new picture, Garbo will do her own dancing. Positively. The dance will be the mazurka, popular in the 1870's. And through the steps with her will go Fredric March, Reginald Owen and Phoebe Foster, not to mention an army of "extras." They all have been taking lessons.

### The Dancers' Day IS Here!

**F**RED ASTAIRE started something when he made dancing one of the screen arts. Grinning Bill Robinson, the coal-black clog dancer, looks like a permanent [Continued on page 10]



*with a song in her heart*



**she brings you a Melodramatic Musical Romance!**

*Glorious*

*Grace Moore*

in her new picture

**LOVE ME FOREVER**

Dream... live... love... in the spell of her magic voice... as divine Grace Moore forsakes "One Night of Love" for her newest and greatest entertainment!

**LEO CARRILLO • ROBERT ALLEN**

Screen play by Jo Swerling and Sidney Buchman

Directed by Victor Schertzinger

A Columbia Picture



B R I G H T

# EYE IDEAS

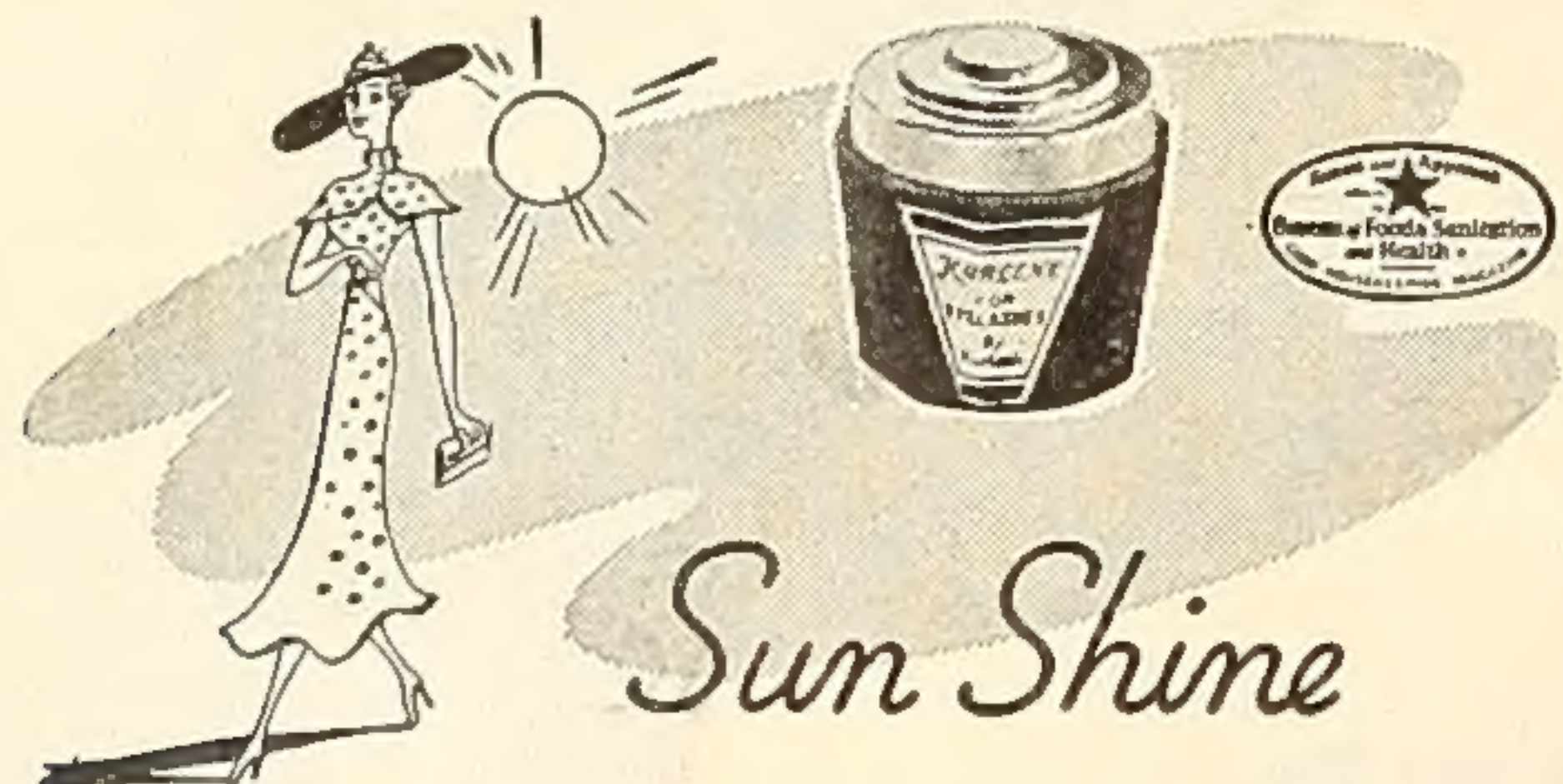


## EYE THE SUN!

LUCKY the girl who can eye the sun—unafraid . . . of his frank remarks about her beauty! But it isn't so difficult. Apply make-up discreetly. (You know how outspoken friend Sol can be about too much powder, rouge, lipstick!) Then curl your eyelashes with KURLASH. Without heat, cosmetics, or practice, this marvelous little implement gives you a natural beauty point that is more flattering in strong sunlight. Your lashes will look longer, darker—sun-silhouetted in lovely shadows. KURLASH \$1—and you're a sun-proof beauty right away!



And let me tell you that even in the full glare of beach or tennis court, a wee bit of colorful eye shadow, SHALETTE, will be almost invisible but most flattering! While LASHTINT, the perfumed liquid mascara, will darken your lashes in an amazingly natural way. Water-proof—so you can wear them swimming! Each only \$1!



Another clever trick! Rub a little KURLENE into your lashes before you face the sun. It will set silken rainbows dancing in them . . . while just a film of it over your upper lids will give you a lovely "dewy" look and guard against sun-wrinkles and dryness. Awfully good for lashes! \$1 in nearby stores!

# Kurlash

Jane Heath will gladly send you personal advice on eye beauty if you drop her a note care of Department F-7, The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, Toronto 3.

# They're the Topics . . .

[Continued from page 8]

Hollywood fixture after *The Little Colonel* and *Hooray for Love*. Eleanor Powell, who literally danced away with top honors in *George White's Scandals of 1935*, is being promoted as "the female Fred Astaire" in *Broadway Melody of 1935*. And Clifton Webb, who was practically Astaire's only rival on Broadway, is invading Hollywood to dance in the new Joan Crawford picture. This latter association is amusing, for the reason that in the devastating Broadway revue, *As Thousands Cheer*, Webb impersonated Douglas Fairbanks, Jr., in a skit in which Marilyn Miller mimicked Joan Crawford.

## They Mean Business Now

REMEMBER when you used to think movie folk were glamorous, but a little impractical? Now, they are even going practical in their hobbies! Charles Farrell and Ralph Bellamy, always interested in sports, have organized a tennis club, with courts and instruction for rent. Ken Maynard runs a "Little Mexico" shop. Reginald Denny is manufacturing toy airplanes. Pretty Patricia O'Brien, wife of Pat, became interested in fabrics by learning how to weave cloth as a hobby, and now has opened a dress shop. Thelma Todd has turned "mine hostess" in her spare time at a neat little restaurant of her own.

## Irene in Person

IRENE DUNNE is the one and only star we have ever seen play hostess at a party given by a film company in her honor. Without any self-consciousness, without waiting in boredom for some publicity man to introduce her, she

went from group to group, talking animatedly with each one. (Her animation is a surprise after seeing her quiet dignity on the screen.)

In her pause at our group, she came out with a confession. She had gone zoo-conscious on this visit to New York. Staying at a hotel near the Central Park Zoo, she found herself impelled there every morning and really felt as if she could talk about anything from a camel to a hippo.

Someone asked her if she was going to have a zoo at her new house in California. She replied that she didn't know if she would even have a house . . . if the movies decided to move East. The next suggestion, of course, was a house on wheels.

## Another Moore Coming Up

A POSSIBILITY whom the movies aren't likely to overlook long is Mary Moore, at 21 the youngest prima donna of the Metropolitan Opera. American-born, trained entirely in America, she made her debut in March to storms of applause—culminating an ambition she acquired as a child of eight when she was taken backstage at the Metropolitan. Slender, pretty, vivacious, she looks like a candidate for operatic stardom in the movies.

## Peace Promoter

BECAUSE of the war clouds in Europe, there has been a widespread demand, all over the world, for the re-issue of *The House of Rothschild*—the picture that was unaccountably forgotten when the Academy award for the "best" of 1934 was made. . . .



Wide World

What! Is Garbo appearing in public again? And has Jean Harlow lost her figure? Say not so! The Countess of Warwick, Adrienne Ames and Edmund Lowe, lunching at the Hollywood League, are just getting a glimpse of the newest amusing Hollywood achievement—rubber masks of stars



# Everybody is Crying for **BABY PANTS**



Baby Pants, in the inimitable Catalina manner . . . so very provocative as worn by the stars of Hollywood . . . are the important water fashions of 1935. Both swim suits and two piece ensemble as illustrated

**\$5**



ORRY KELLEY, Designer  
for Warner Bros. Stars  
Creates Studio Style  
Water Fashions ex-  
clusively for Catalina.



MAXINE DOYLE  
WARNER BROS. STAR  
... wearing the popular  
new creation "Baby Pants"

*Catalina*  
**SWIM SUITS**

LOOK FOR THE FLYING FISH



443 South San Pedro Street, Los Angeles, Calif.

325 S. Market Street, Chicago, Illinois

Movie Classic for July, 1935

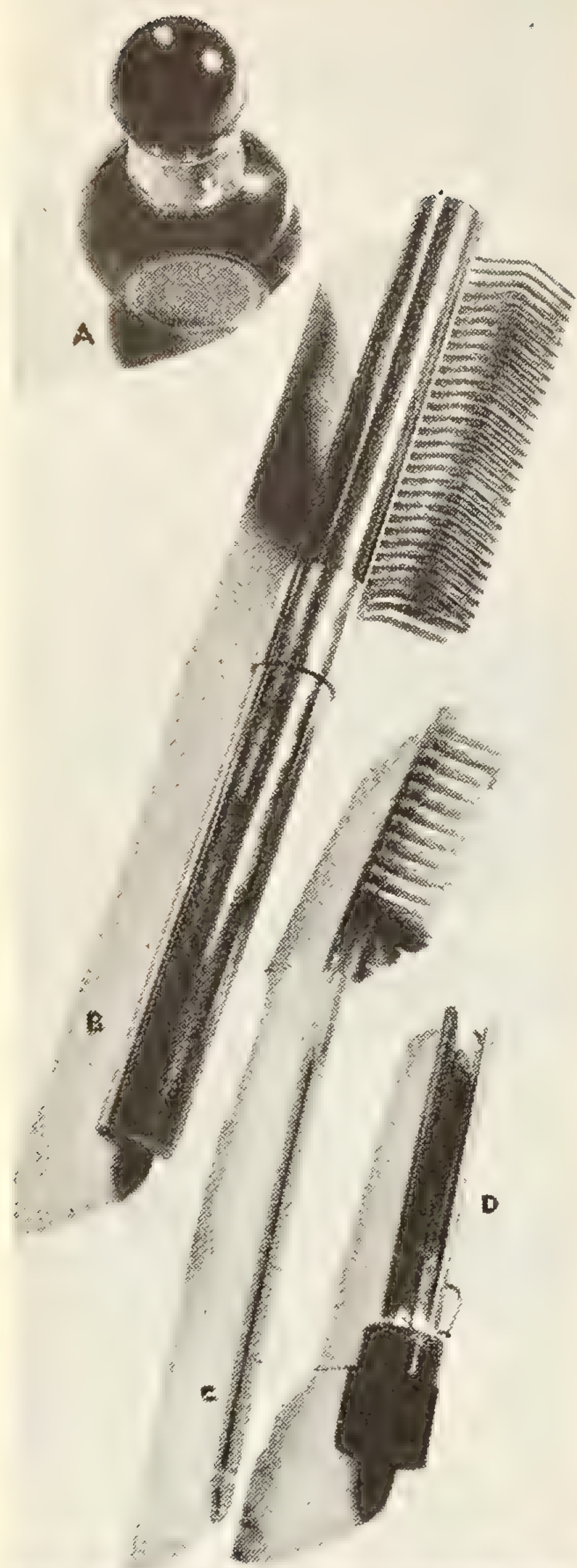
11



New

# Shopping

*Finds!*



\*\*\*\*What excuse has a girl these days for not being delicately lovely—with the greatest beauty aids in the history of womankind spread before her? One we couldn't miss this month (all the stores seem to be sponsoring it, what with summer and perspiration in the offing) is Nonspi in a convenient new bottle. There isn't a chance of wasting any of this excellent deodorant. The new bottle has a sprinkler top, and you just rotate it over the underarm area, distributing evenly—with no danger of spilling. It sells for \$1. (Illustration A.)

\*\*\*\*Did you ever see an electric comb working? Well, we have. And it looks like something that should do wonders with tired summer hair. The name is Evans Electric Comb . . . and you don't have to plug it in the wall to reap its benefits. In its round handle there is a tiny long-lasting battery, which supplies the gentle current of electricity that flows through the curved teeth and stimulates the hair roots to renewed activity, bringing new sheen and life. We're carrying our E. E. C. along on our vacation to take the curse out of getting our hair wet while swimming. Its price is \$3.25. (Illustration B.)

\*\*\*\*Some like to browse in book stores—and so do we. But browsing in the corner drugstore is another of our hobbies. That's where we lighted on a new toothbrush—by Pro-phy-lac-tic—the bristles of which are *sealed* in. The ends of the bristles have been ground smooth so that the round ball ends can be used to massage the tenderest of gums without piercing or scratching them; and there is a tufted tip that is especially effective in getting behind those pesky rear molars. It's a way to brighten your smile for 50c. (Illustration C.)

\*\*\*\*And at last we have lighted on just the thing for in-between-hairdressing visits. It's a clever little gadget called Lechler's Ringlet Quick . . . and a neat remedy for ringlets that insist on dropping down on the neckline. You dampen the hair, hold the knob of the curler, release a spring, and slip in the hair to be curled. Wind tightly, slip a bobby pin into the ringlet, and draw out the curler. There you are . . . as many curls as you want on just one curler . . . and for only 50c. (Illustration D.)

\*\*\*\*Practically everybody must be hostess-tray-conscious by now . . . but have you seen the newest Toastmaster idea? It's as attractive as Betty Grable, movie starlet, who posed with one for us. A Breakfast Tray with Toastmaster in the starring spot, ready to pop up piping hot toast, browned to perfection, and flanked with compartments for everything to tempt your breakfast appetite . . . whether you are a convalescent or the healthiest person this side of Hollywood. The price is \$15.

\*\*\*\*Who would expect to find shopping tips in a restaurant? Well, it only proves that it pays to be on speaking terms with a waiter. We commented on a tasty lunch, and one told us a secret. The name is Mapleine, and it is liquid magic. A few drops on tempting "main dishes"—such as roasts and potatoes—make them more flavorful; and a few more drops can add enticement to cakes, ice creams, all desserts. The cost is about 30c a bottle.

\*\*\*\*And something the Kitchen Klinics are pointing out these days is the new Health Vegetable Cooker . . . which steams the carrots and peas, the corn and the potatoes, without boiling away a bit of their goodness or wasting a single vitamin. Made of pure aluminum, it has three compartments for cooking three different varieties of vegetables at one time without the flavors mixing. From \$1.95 up.

\*\*\*\*In our favorite beauty shop we found something brand-new and grand-new . . . an emollient mascara that gives new glamor to the eyelashes. The name is Winx, and it contains soothing oils to keep the lashes naturally soft and silky with no danger of brittleness, and cannot smart or sting. It is tear-proof, smudge-proof, and a bargain at 50c.

\*\*\*\*There was a fashion show in New York not long ago of Le Gant Foundations (which can also be pronounced L-E Gant Foundations), with Mrs. Alice Dowd, fashion expert of Warner Brothers, explaining the features of each. They are made of satin Lastex, with all-in-ones ranging from \$7.50 to \$18.50 and step-ins ranging from \$5 to \$15.

\*\*\*\*The annual war on moths is upon us again, and, next to a cedar chest, testing laboratories haven't found a better home storage place than an "Odora" chest. There is everything from a blanket chest (about 50c) to a young closet with a wooden door for around \$2.75. A big feature of the "Odora" chests is a full-length cedar-odor retainer.

\*\*\*\*Have you seen the new washable tablecloths that have all the appearance of fine linens? They are called Lintex, and a special process is used to make them water-proof. The size is 54x54 . . . the price, \$1.75. Imagine no more ironing of huge dining cloths, and not being cross when your honor guest spills the gravy!

\*\*\*\*The slickest lawn tool that we have come across in ages is that new rake of ours. It's called a Dandelion Rake, is made by Union, and is curved so that it lops off dandelions, crab grass and other home-owners' headaches without doing damage to near-by spears of grass worth saving. And it cost us only 95c.



Betty Grable shows you how

MOVIE CLASSIC'S Shopping Scouts have been keeping their eyes open again this month . . . looking for new gadgets, clever novelties, useful conveniences to make life more zestful. They tell you about a score of them. More next month!





## Slender women

should value it for  
**HEALTH and BEAUTY**

Beauty and slenderness owe much to proper food and drink. BUDWEISER belongs in the diet of the woman who chooses wisely. BUDWEISER in itself is not fattening. Its calorie count is lower than that of milk and compares favorably with that of soda water.

BUDWEISER is invigorating and strengthening. It stimulates with a pleasant, friendly glow, but it does not dissipate. It has a vivid, spirited taste that is found only in BUDWEISER. It makes good food taste better.

Outstanding reasons why BUDWEISER is  
the most famous beer in the world

1. Its distinctive taste and delightful tang have made it America's first choice for three generations.
2. Its quality has made it the biggest-selling bottled beer in history and built the largest brewery in the world.
3. Brewed by the same formula since 1876 — always uniform — everywhere.
4. Not artificially carbonated — BUDWEISER is *twice* fermented for *natural* carbonation and sparkle.
5. Brewed from the cream of the barley crop and the choicest selection of domestic and imported Bohemian hops.
6. One brewery that makes its own Malt — Anheuser-Busch never buys it from outside sources.
7. Pioneers in pasteurization of bottled beer — every bottle sterilized.

ANHEUSER-BUSCH ST. LOUIS

Order BUDWEISER by the case for your home.

# Budweiser

KING OF BOTTLED BEER

© 1935, ANHEUSER-BUSCH



Everyone looks at  
your *Eyes* first



Make them attractive  
with  
*Maybelline*  
EYE BEAUTY AIDS



The  
Approved  
Mascara

● You cannot be really charming unless your eyes are attractive, and it is so easy to make them so instantly with the harmless, pure Maybelline Eye Beauty Aids.



BLACK AND BROWN

First a light touch of Maybelline Eye Shadow blended softly on your eyelids to intensify the color and sparkle of your eyes, then form graceful, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Now a few, simple brush strokes of harmless Maybelline Mascara to your lashes to make them appear long, dark, and luxuriant, and presto—your eyes are beautiful and most alluring!



BLUE, BROWN, BLUE-GREY,  
VIOLET AND GREEN



COLORLESS



BLACK OR WHITE BRISTLES

Care for your lashes by keeping them soft and silky with the pure Maybelline Eyelash Tonic Cream—to be applied nightly before retiring, and be sure to brush and train your brows with the dainty, specially designed Maybelline Eyebrow Brush. All Maybelline Eye Beauty Aids may be had in purse sizes at all leading 10c stores. Insist on genuine Maybelline Eye Beauty Aids to be assured of highest quality and absolute harmlessness.

# HOLLYWOOD'S Heart Problems —and Yours

If you found heartache in love, what would you do? Virginia Bruce solved that problem in the only sure way

By MARGARET DIXE

*For every emotional problem that Hollywood dramatizes on the screen, there is a counterpart in Hollywood life. For every emotional problem in your own life, there is a counterpart in Hollywood. And MOVIE CLASSIC—again starting something new, something worth starting—intends to tell you about some of them.*

*Margaret Dixe is the nom de plume of a woman well-known in Hollywood—a woman whose sympathetic understanding has made her the confidante of stars. She does not intend to violate any of those confidences now. But she does want to tell you of emotional problems that the famous have faced . . . and their solutions may be your solutions.*

*What question would you, personally, like one of her articles to answer? She invites you to write to her—to tell her.—Editor.*

became the fourth wife of the man known as the most impetuous lover on the screen.

If John Gilbert had been a bank clerk or a struggling lawyer . . . things might have been different. If she could have kept house and cooked his meals and otherwise have led the simple, uncomplicated life of a housewife whose management would help to buoy up his confidence in the future . . . things might have been different. But John Gilbert had already won great fame and great wealth. And the wife of a millionaire has no means of expressing her love in small sacrifices and labor.

● YOU and I may dream of the glitter and glory of Hollywood, but Virginia would have traded it in an instant for the security of her love.

THERE is one heartache that, to me, goes deeper than all the rest. I mean the tragedy of the woman who has parted from the man she loves—and finds herself still loving him.

So many of them have come to me about it. Desperate women, on the verge of ruining their lives. Usually, they do one of two things: they allow themselves to go to pieces completely; or they "try to forget" in an orgy of living. Neither way helps, of course,—but they find that out only later.

No, there is only one real solution. And here in Hollywood it has been worked out by a blonde, slim girl with startling courage. Virginia Bruce . . .

You see, I happen to have known her since the days when she was just Virginia Briggs—a sweet, shy girl from an everyday American family. Then the meteor that is John Gilbert blazed by. They fell in love. She



Virginia Bruce was Mrs. John Gilbert when about my marriage? You can't be sorry





"I promised myself that I would never let anything hurt me deeply again," says Virginia Bruce. "And I haven't. You can train yourself that way, you know—just as you can get in the habit of taking every little trifle to heart"

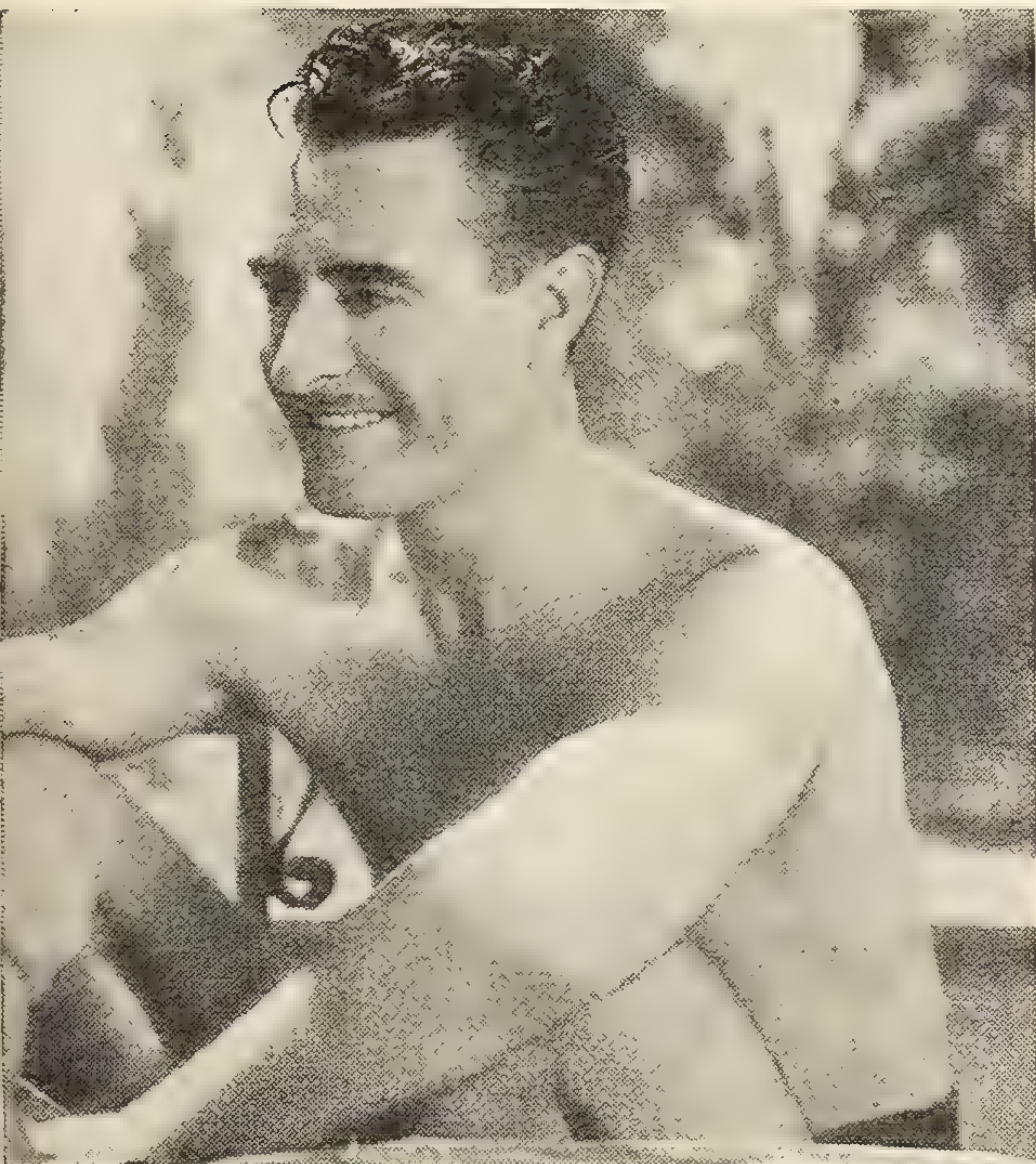
Picture yourself in her place—trying to bring happiness to a man who was at tag ends with the world. Gilbert, the most sensational star of silent films, had tasted a very bitter sort of defeat when talkies arrived—and nothing is so hard on a wife as a man deprived of the work he loves. It makes him surly, his temper at the hair-trigger point. *But faith and devotion—and love—can work miracles.* Even now, John will tell you that it was Virginia who brought him

through the worst years of his life. And with what wisdom! Instead of letting him bury his hurt so that it would fester and rankle deep within him, she led him to discuss it. Night after night they went over scenes together, talked about every phase of studio life. These confidences between husband and wife clear the atmosphere like nothing else on earth. When John finally did return to the screen for *Queen Christina*, there was little sign of that hurt left . . .

And then another problem confronted Virginia. You know that odd little pang in your heart when an old sweetheart of your husband's puts in an appearance? You wonder what he's thinking, what you had better do . . . Imagine having that sweetheart the beautiful, glamorous Garbo—even if it was only make-believe and only on the set. *But—*Virginia forgot to be jealous. I don't believe it ever so much as occurred to her! If other wives could only forget too! . . . For there is no other way on earth that you can kill a husband's love so quickly as by petty, nagging jealousy.

• *THE ONLY* real way to bind a man to you is by gentleness and by having the faith in him that puts him on his honor.

To this day, Virginia remains one of [Continued on page 80]



this photo was taken. Today she says, "Sorry about the most wonderful thing in your life!"

## Madame X investigates:



the truth about laxatives  
—as told to Madame X,  
the Ex-Lax reporter

**T**HIS is Madame X, the inquiring reporter on assignment for Ex-Lax, the world famous chocolated laxative.

The Ex-Lax Company said to me: "Pack a bag...hop a train...go here, there and everywhere. Get the real folks of this country to tell you what **THEY** think about Ex-Lax. We want the plain facts. Go into any town, walk along any street, ring any doorbell. Get the story." Here are a few jottings from my notebook.

**"EFFECTIVE"**...*"I used everything but nothing relieved me until I took Ex-Lax."* Frank H. Port, 118-48 — 154th Street, Jamaica, Long Island.

**"GENTLE"**...*"It is, therefore, very important when I take a laxative that it be one that is not harsh, yet it must be effective."* Mrs. Anne E. Stadt, 7401 4th Avenue, Brooklyn, New York.

**"EASY TO TAKE"**...*"I prefer Ex-Lax to all laxatives because it's easy to take and I like the taste."* Pilot William Warner, Floyd Bennett Field, Brooklyn, New York.

**"NON-HABIT-FORMING"**...*"I don't think one should take laxatives all the time, but only when one needs it. With Ex-Lax I get the desired result and don't believe it forms a habit."* Miss Bessie M. Bean, 5687 Hub Street, Los Angeles, California.

Ex-Lax comes in 10c and 25c boxes—at any drug store. Insist on the genuine, spelled E-X-L-A-X.

**When Nature forgets—  
remember**

# EX-LAX

**THE CHOCOLATED LAXATIVE**



# Preview Flashes FROM

**YOU'LL HOLD YOUR SIDES  
AS WILL HOLDS HIS WIFE  
from crashing the stage!**

THERE'S NO DOUBT ABOUT IT! "Doubting Thomas" is just what the family ordered. It's the laugh round-up.

You really see *two* plays for the price of one. Because all the hilarity centers about an amateur production, with Will and his son facing the same woman trouble . . . A & C . . . Art and Culture. But do you think Will lets the Bugaboo of Art bust up his happy home? Do you think he lets the Halo about Culture break his son's heart? Not if you know your Will, you don't!

● WATCH FOR THE OPENING DATE.



## **WILL ROGERS** in **'Doubting Thomas'**

A B. G. DeSYLVA PRODUCTION

with

**BILLIE BURKE • ALLISON SKIPWORTH  
STERLING HOLLOWAY  
GAIL PATRICK • FRANCES GRANT**

*Directed by David Butler*



"Well, Thomas, why aren't you just pelting your wife with flowers?"

"What! Say listen, if I didn't lose my mind watching that show, I couldn't go nutty if I tried."

"Goodness, what happened?"

"Your husband fell downstairs. dear . . . THAT'S ALL."

"Shall I call a doctor?"

"Come, come my child, be brave. THE SHOW MUST GO ON!"





# 2 ROARING HITS!

BY JERRY HALLIDAY

## He rides like the wind and loves like the whirlwind!

Carramba, but this is one grandioso picture! And as for Warner Baxter . . . ah, be still, fluttering heart. What a man! What a lover! He's even more tempestuous than as "The Cisco Kid." So prepare for fireworks when Baxter, a gallant gaucho with the swiftest horse, the smoothest line, the stunningest senoritas on the pampas, meets a gay m'amselle from the Boulevards of Paree! And to add to the excitement, there's a feud, a thrilling horse race, a glamorous cabaret scene in romantic Buenos Aires.

If your blood tingles to the tinkle of guitars . . . if your heart thrills to the throbbing rhythms of the rhumba, to the passionate songs of the gauchos, to the sinuous tempo of the tango, then rush to see this picture — *and take the "love interest" with you!*



"I have a very good name with the women . . . a bad name perhaps, with the fathers!"

## Warner BAXTER • Ketti GALLIAN 'UNDER THE PAMPAS MOON'



"Your fragrance is like a garden. Your mouth a red carnation. And your lips, oh, your lips, to kiss, to kiss again."

A B. G. DeSYLVA PRODUCTION

with **TITO GUIZAR**

Radio's Troubadour of Love

**VELOZ and YOLANDA**

Internationally renowned Artists of the Dance

Directed by James Tinling



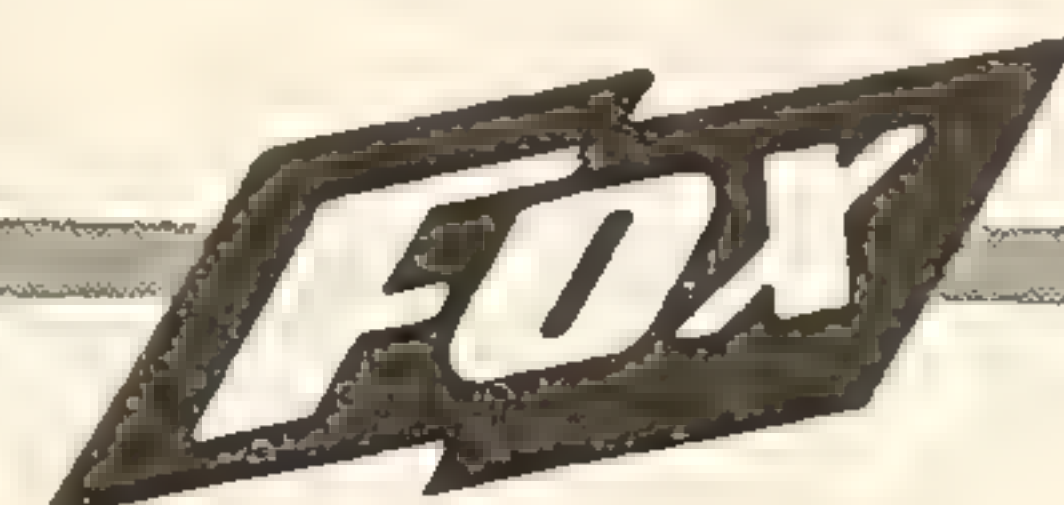
ACCLAIMED BY SOCIETY ON TWO CONTINENTS, VELOZ and YOLANDA bring their superb talent to the screen in a breath-taking creation, the exotic COBRA TANGO.

### HOLLYWOOD NOTES

Leave it to the fans of Hollywood to think up a new one. This time they're playing a game called the Triple "S" Test . . . studio, star, story. And here's how it works. Fans rate a picture on these three counts *before* they see it. Then they check their judgment *after* the performance. And it's simply *amazing* how high Fox Films rank!

But then, that's to be expected. For Fox Studios have the ace directors, the leading writers, the biggest headline names.

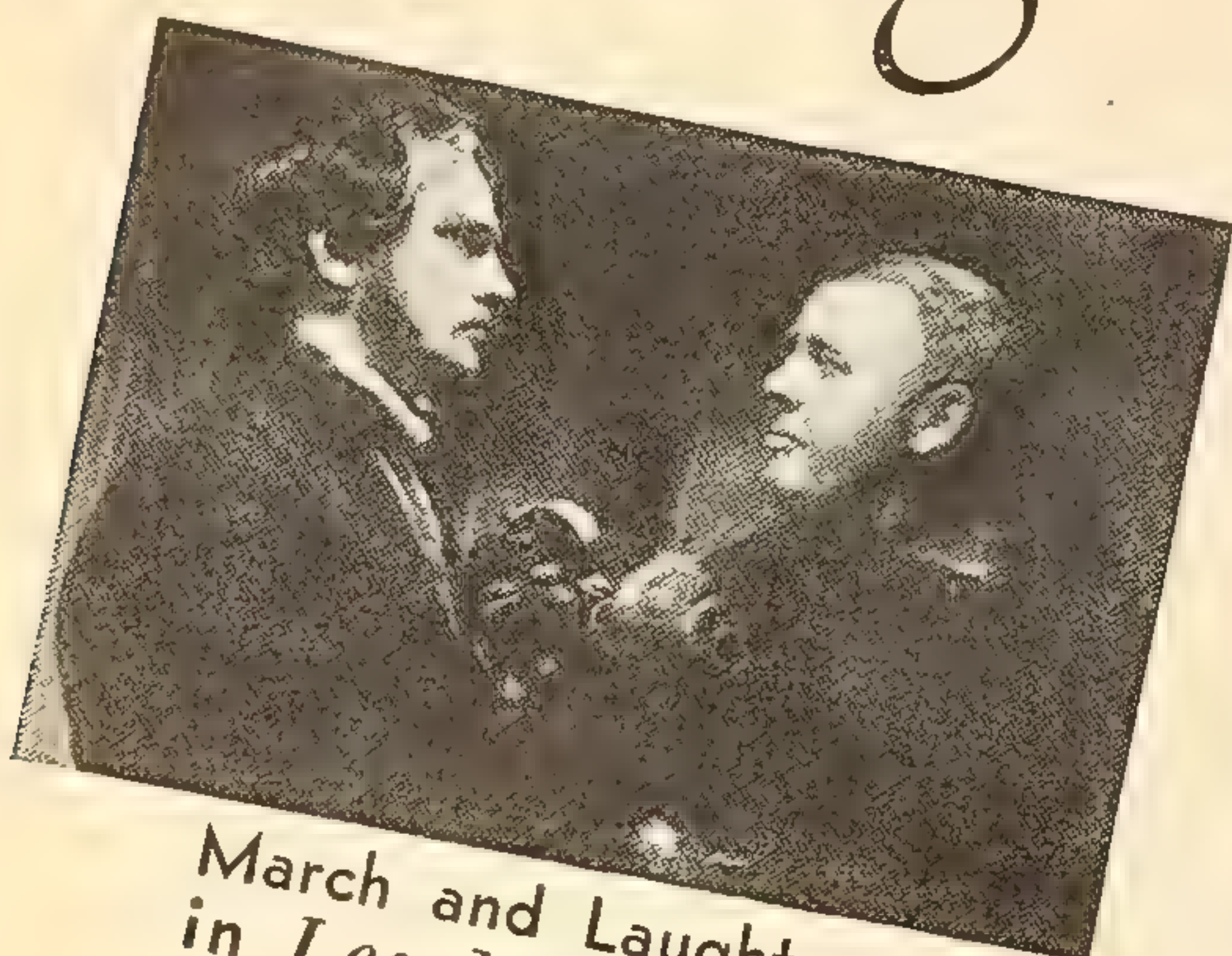
So take a tip from Hollywood . . . when you look for entertainment, look for the name . . .





# Seeing Things

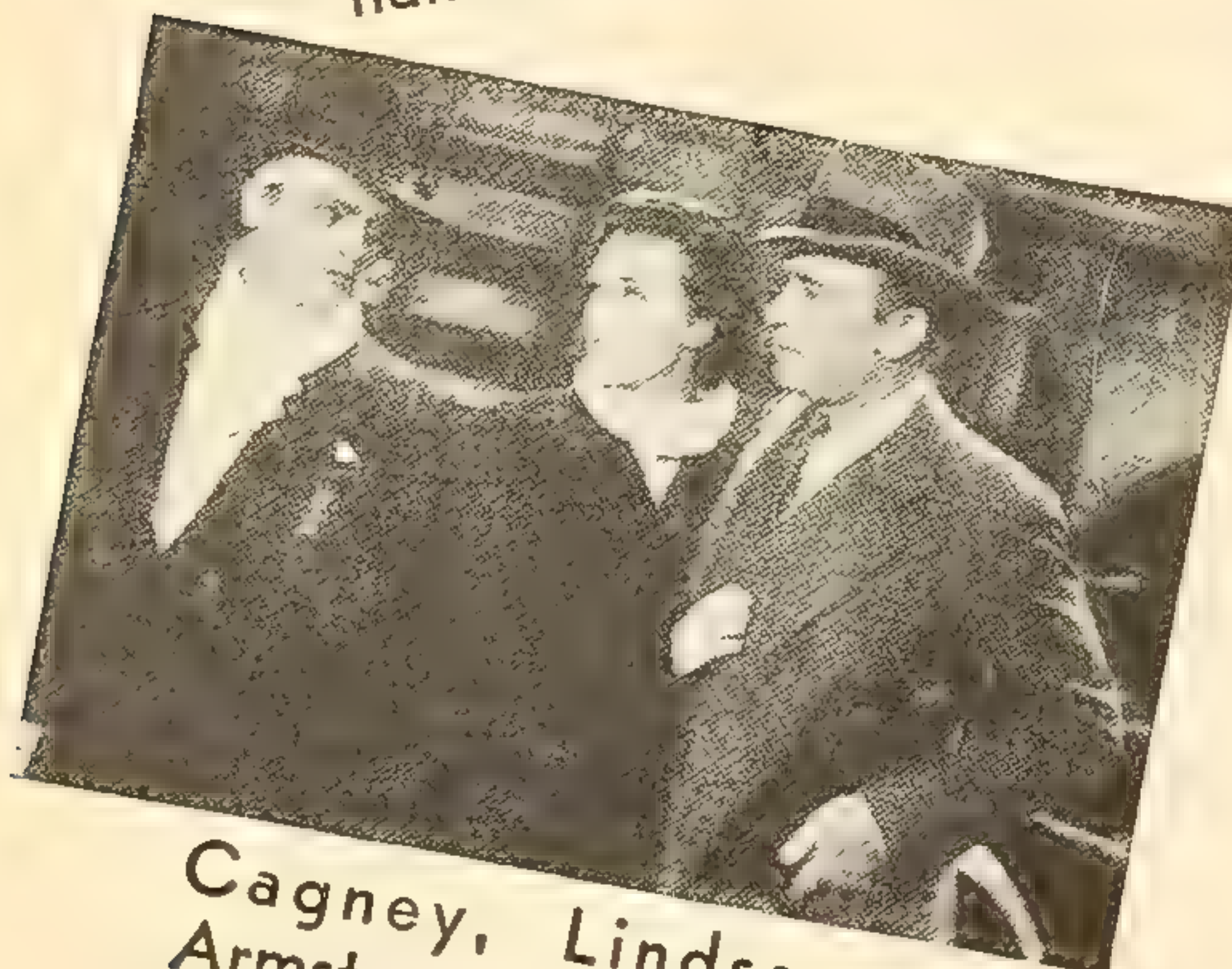
MOVIE CLASSIC reviews the new pictures from a feminine viewpoint



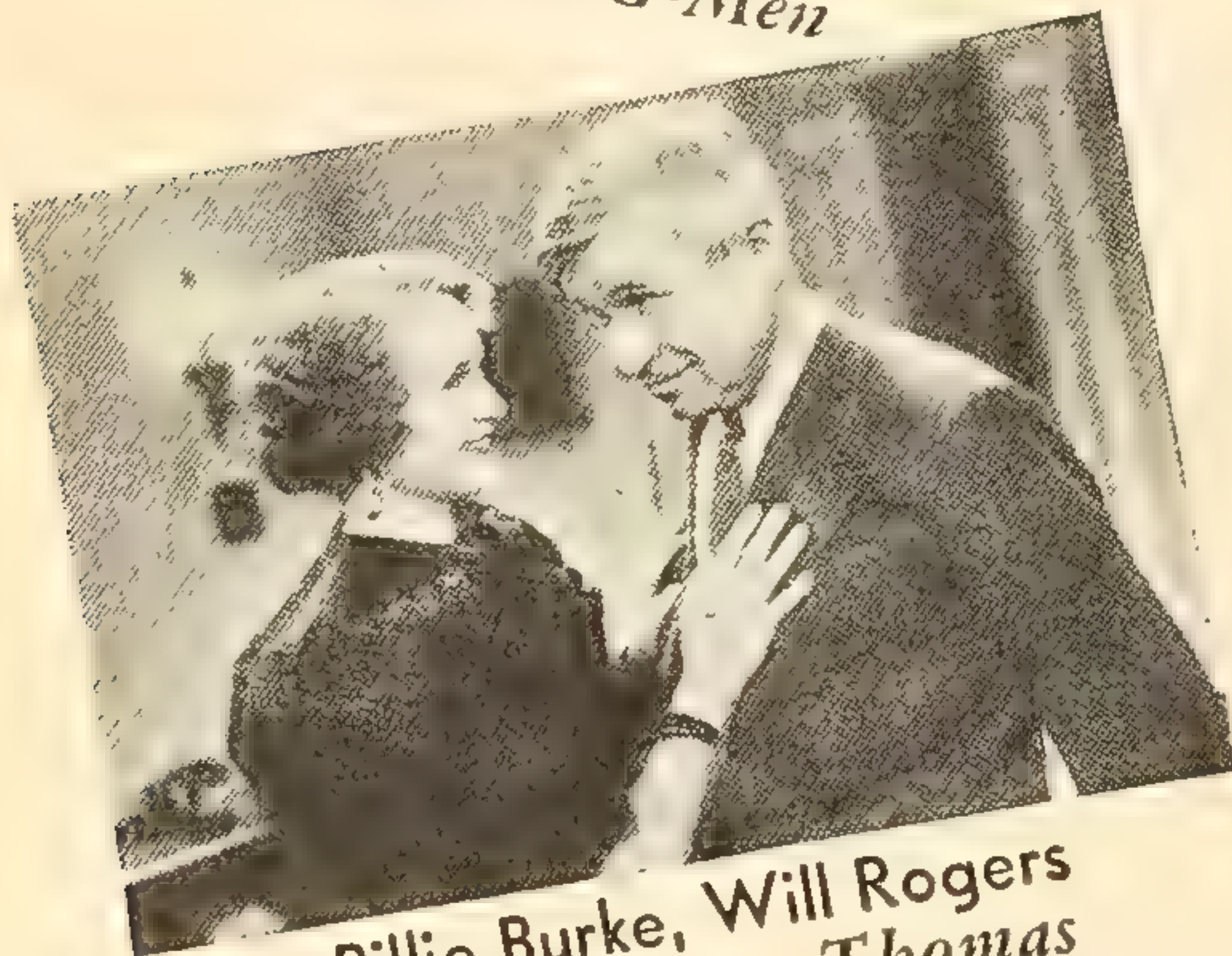
March and Laughton  
in *Les Miserables*



McLaglen and Gra-  
hame in *The Informer*



Cagney, Lindsay,  
Armstrong in *G-Men*



Billie Burke, Will Rogers  
in *Doubting Thomas*



Mae West, Paul Cava-  
nagh in *Goin' to Town*

MOVIE CLASSIC'S reviewers,  
for your guidance, rate the new  
pictures as follows:

- • • • Exceptional
- • • Excellent
- • Good
- Skip it

• • • • **Les Miserables** (20th Century) is more than a picture; it is an experience. It is something you will not forget, that you will not want to forget . . . For one thing, it is based on one of the greatest novels ever written (and left unread by most women, because of its length.) For another, though compressing Victor Hugo's monumental work, it is faithful to the original both in feeling and in incident. And the performances by its two male co-stars—Fredric March and Charles Laughton—are not only masterpieces of dramatic art, but subtly shaded revelations of humankind . . . In just one brief sequence does March look like his usually handsome, smooth-shaven self; throughout the rest of the picture he is many different men in one—as *Jean Valjean* of the bitter past and the fearful future. Laughton, as *Javert*, the relentless detective, is understandable even in his sinister mania, epitomizing man's inhumanity to man . . . Behind them is an inspired cast, headed by Sir Cedric Hardwicke, as the humble man of God who saves the soul of a wronged and forgotten man, with John Beal, Frances Drake, Rochelle Hudson, Marilyn Knowlden and Florence Eldridge following in approximately that order.

• • • • **The Informer** (RKO-Radio) will probably be considered "a man's picture" because of its accent on masculine characters and because of its tense, uncompromising realism. But why women are not considered capable of appreciating realism is a mystery to us; heaven knows they have enough practice at facing life as it is. . . . For those who can face it, here is a picture in the

same mood as *Men without Women* and *The Lost Patrol*—a study in nobility and brutality in a man's world. The setting is revolutionary Ireland; the principal character is Victor McLaglen, who betrays a friend and tries to escape retribution; and the whole drama is underlined with suspense. . . . Opposite McLaglen, in the rôle of his fickle light-o'-love, is a newcomer named Margot Grahame whose talents should carry her far.

• • • • **G-Men** (Warners) is another piece of virile film fiction that looks facts in the face. And there isn't a dull moment in it . . . First of a coming cycle of films about the secret agents of the Department of Justice (called G-Men), it presents James Cagney as the hero—this time on the side of the law . . . And, apart from his dynamic, infectious personality, it has the kind of story that every woman likes—the inside story. You see exactly how a man becomes a secret agent; you see why, since the Federal men went into action, no kidnaping has ever remained unsolved; you see why gangsters can't win against Uncle Sam's bright young men. And you see it against a fast-changing background that will set your pulses to racing . . . Assisting Cagney, Robert Armstrong is completely believable as his superior who likes to give him the tough breaks; Margaret Lindsay is attractive and adequate as the love interest; and Ann Dvorak, in a surprisingly minor rôle as an unwilling gang girl, stands out.

• • • • **Doubting Thomas** (Fox) is something new for Will Rogers, who has proved that a man does not have to be a Great Lover to become Public Favorite No. 1. He is so human that he makes all the onlookers feel comfortable, and his humor is so natural, that it never loses its zest—even when it has a familiar ring, as it does in this picture . . . The beginning of the story runs according to formula: he is married to a woman who has ambitions that are incomprehensible to him. But once she starts getting her way, the fun takes a new [Continued on page 81]



# THIS DRAMATIC WORLD



## *Smart Set-ter*

Dogs may not be able to talk, but that doesn't make "Breakaway" dumb. Not when he picks Jean Harlow as the one to help him keep his chin up. Besides being one of the smartest of the cinema smart set, she enjoys life. In "China Seas," she should be more tropical than ever—with Clark Gable and Wallace Beery as co-stars. And "Wife vs. Secretary" is also on her picture program



# THIS DRAMATIC WORLD



—Wide World Photos

There should be drama in the newsreels this summer. Helen Wills Moody has taken up her tennis racket again, has donned her famous sun-visor, and is determined to settle that old, unfinished duel with the present Queen Helen. But after two years of no tennis at all (by doctors' orders), can she make the grade up Comeback Road? If the answer turns out to be "Yes," watch her receive bids to become a movie heroine!

Uneasy must lie the head that wears the tennis crown—with Helen Wills Moody determined to win it back. But Helen Jacobs, the girl who introduced shorts to the game, is equally determined to hold on to her hard-won trophy. The last time they met (in 1933), she was leading—when the other Helen was forced, by an injury, to give her the title by default. No one could wrest it from her during 1934. And this year—?



*A Match for the Movies*



# THIS DRAMATIC WORLD

## *Glorifying the Early American Girl*



—Portrait by McLean

Margaret Sullavan, ardent individualist, may have the temperament of today. But she is also a new bride (Mrs. William Wyler is the name), which makes her a romanticist. And romanticists like to live in the past. At least, Margaret is enjoying life in old New Orleans as the hoop-skirted heroine of "So Red the Rose"



—Portrait by Dyar

Janet Gaynor, from the first, has been a symbol of romance to American moviegoers. And she has no intention of letting them down now. In fact, she is out to revive some of the romance that America lost when it grew up. The setting of her new picture, "The Farmer Takes a Wife," is the Erie Canal of the good old robust days. The farmer of the title is a talented newcomer from Broadway—Henry Fonda—who once was married to Margaret Sullavan



# THIS DRAMATIC WORLD



*Fashionland's  
Newest  
Favorites!*

A model for young moderns—that is how Hollywood designers describe Marian Marsh (above). And who will dispute the description after seeing her summer evening wrap—with its floral-leaf border, white fox trimming, and organdy carnations at the throat? She is starring in "Unknown Woman"



Wendy Barrie is up near the head of the Class of 1935 in the Hollywood school of style. Certainly, no newcomer has ever been more of a designer's delight. (She will be a watching in "College Scandal"—and thereafter.) Her summer evening gown also is a style-setting newcomer—of net over taffeta, with trimming of taffeta ruffles



## THIS DRAMATIC WORLD



### *First Lady of Color*

Suddenly, this dramatic world is more dramatic—and Miriam Hopkins is the one who has made it so. She had the courage to be the first to face the natural-color camera, the first to try to write a brilliant new chapter into the history of the magical movies. And how can "Becky Sharp" help being a hit—when Miriam would be vivid in the title rôle, even if the camera work had been in black and white?



### *Midsummer Night's Queen*

In modern (very modern) dress or in the attire of a wood-nymph, Anita Louise has the makings of a queen. (A very young queen.) Max Reinhardt said so and cast her as Titania in "A Midsummer Night's Dream." Now Warner Brothers nominate her for stardom — as some call movie-queendom



# I've Seen

The whole world knows Katharine Hepburn, the actress—but until now it has had to wonder what Hepburn, the person, is like. Read this new, exclusive story—and stop guessing!

By an "Extra" Girl

As told to Nan Blake

The "extra" girl who tells this revealing story is, like Katharine Hepburn, a college graduate determined to have a film career. With that background and that ambition, it was inevitable that she should make a close study of the elusive star when she had the chance. (A chance that no professional writer has yet had!)

MOVIE CLASSIC is both fortunate and proud to tell you what she saw, and only wishes that she had also allowed us to tell you her name. She would rather be anonymous, she says, than to have anyone think that she is a publicity-seeker. Which sounds like Hepburn, herself!—*Editor*.

**A**MELIA EARHART flew the Pacific, Mrs. Piccard ventured into the stratosphere, and a daring woman explorer fought her way to the Forbidden City of Tibet. But they have nothing on me. I have seen Katharine Hepburn—the Hepburn no interviewer has ever seen!

Ever since she crashed Hollywood with a bang that was heard around the world, I have been wild to get a chance to work in one of her pictures so that I could see her first-hand. There have been so many contradictory stories told about her that she has become a sort of Hollywood puzzle, with this one and that one forming a different opinion of her—the opinion depending on what newspaper or magazine they read. I wanted to form my own opinion.

And at last my chance came. I was called to RKO-Radio to appear as one of the "extras" in the hotel scene in *Break of Hearts*.

My first glimpse of her almost floored me. She was standing in front of a long mirror, dressed in a shimmering silver gown that gave her a sort of Joan-of-Arc look, brushing her hair vigorously and carrying on a running banter with Charles Boyer, her leading man, and two other men. I learned later that they were Director Philip Moeller and Assistant Director Eddie Killy. The hairbrush kept time to her rapid-fire conversation. Killy was kidding her about taking so long to get ready for the next scene and his attitude was that of an older brother teasing a young sister.

And Hepburn, whom the world calls uppish, was meeting him on his own ground and apparently enjoying it.

● Killy said: "Kate, it's a good thing for you that you aren't selling ribbon in a store, or you'd starve to death—if it took you that long to make a sale."

"Well, when I made the sale, it would be a bolt, not a yard," was Hepburn's fast comeback.

And then she was ready for the camera—and she fairly streaked onto the set. The scene was a short one with John Beal. It was tricky and required several rehearsals.

You've heard how "difficult" she is supposed to be? Well, so

No star on the screen can be more gloriously exotic or more elusive than Katharine Hepburn. But even in this shimmering silver gown, she wasn't elusive between scenes of her newest picture, "Break of Hearts!"



# the *Unseen*

## HEPBURN!

have I. But she jolted me out of that pre-conceived notion about her when she turned to Beal and said:

"Johnnie, I don't mean to keep up-stage on you all the time, but it just seems as if the business of the scene forces me into that position."

I had to pinch myself to be sure I was awake. A star apologizing to another player for being forced up-stage (nearer the camera)!

Next came a scene with a minor player. It required long rehearsals and several takes. They couldn't seem to get it right, and everyone was getting on edge. When the man "blew up" in his lines for about the tenth time, through sheer nervous tension, and I was all set to see a real tantrum from La Hepburn, she said to the man:

"I was very bad in that scene—let's take it again." And she smiled at him. And when Hepburn smiles, she could make anybody feel at ease. The next take was perfect.

● And that wasn't all I saw. I saw Hepburn eating lunch with "the gang"—eight or ten of them—all crowded together at one table.

But the shock of shocks was handed to me when I listened in on a conversation between Hepburn and Moeller, her

director. She was telling about going to a symphony concert.

He asked her if anyone recognized her. She laughed and said: "No, I looked so well, no one knew me!"

If I hadn't heard her say it myself, I don't think I would have believed any star could have made a remark like that. A Hollywood star with no personal vanity! I had always thought there was no such animal.

By this time my interest was so intrigued that I determined to do some intensive investigation. Maybe this was one of her exceptional days. I wanted to find out. So I started talking casually to the various people on the set who see her every day.

My first inquiry was as to why the Hepburn sets are closed to all visitors. I got the answer from Tommy Thompson, second assistant director.

"If anyone steps into Hepburn's line of vision when she's working, it distracts her," he said. "The slightest movement on the set will disturb her. She is so sensitive when she is keyed up for a scene that she is like a race horse at the barrier. It almost seems at times as if she could see out of the back of her

head. The order to keep  
[Continued on page 60]

Behind the scenes—at lunch: left to right, Asst. Director Eddie Killy, Charles Boyer, Katharine Hepburn, Meta Serne, script girl, and Director Philip Moeller. Who says Hepburn is high-hat?





# Loretta Young's



Loretta Young is the type who can inspire men. And that inspirational quality made her Cecil B. De Mille's first and only choice for the rôle of Berengaria, the heroine of "The Crusades"



# Romantic Secrets

At twenty-two, this beautiful girl is one of the romantic idols of the screen. Yet, such is the irony of life, she has won her greatest fame while trying to forget heartbreak of her own. The story is inspiring

BY JERRY LANE

**L**ORETTA YOUNG is on the brink of the greatest adventure of her life, even though, right now, she is the most tired little person in Hollywood. She smiles—and her lips are tremulous. She tries desperately to be her usual poised, sparkling self—and it is the most difficult bit of acting she has ever done.

Recently, she made two pictures almost simultaneously—beginning work in *The Crusades* before *Call of the Wild* was completed. She worked eighteen hours a day. Nothing the directors asked her to do was too hard. She was the first one on the set, the last to leave it. Then, after just three days' vacation that was given over mostly to photographers and necessary shopping, she went into the principal feminine rôle in *Shanghai*. And those who are close to her are saying: "Loretta is doing the best work of her career—but where is she getting the strength to hold up?"

I'll tell you. It is the strength born of an almost unbelievable courage, of the mad desire to lose herself in her work. But instead of losing herself, I think Loretta will find herself.

She has been terribly hurt—but the hurt will subside. After *Shanghai* is finished she will go away—probably to foreign countries. For the first time in all of her twenty-two years, will discover a new world that does not include cameras and microphones and "lines." And never was a girl so prepared to meet a glamorous adventure, to step into a thrilling romance. When she does, she will know how to draw all the beauty from it, to cling to it. Life has taught her how . . .

● "DO you know what I want more than anything else?" We were watching the lights being shifted for a new scene and her voice trailed off thinly as if her thoughts were far distant. "Don't laugh. This is the truth. I want a home in the country, a place with bright sunlight and wide lawns and maybe a brook . . . And a husband I can worship without being afraid of loving him too much . . . I don't want—my love—turned—back—on—me—again . . ."

I knew what she meant. It was impossible not to know after seeing her grow from a lovely, delicate child into a beautiful brilliant woman without any pause for young girlhood. She never had time for it. She never had time to let love develop gradually.

At seventeen, when she plunged into that breathless marriage with Grant Withers, it was with the same gallant



To lose herself in work, Loretta Young went right from *Call of the Wild* into *The Crusades*

courage that marked Meg's love for Clive in *Clive of India*. If you saw the way Loretta interpreted that part, with all its loyalty and idealism and willing sacrifice, you saw what she put into her first marriage. And she drew—blank. Through no one's fault. Unless you can call youth a fault, with its glowing interpretation of romance.

We had a luncheon date shortly after her divorce—and I was fearful. I have admired and liked Loretta and her two sisters (Sally Blane and Polly Ann Young) with their spunk and their fierce family devotion, for a long time—and I was afraid of what that break-up might have done to Loretta. So often a broken romance in the teens can ruin a girl's whole life. But I need not have worried. One look at the trim, confident figure coming toward me told me that Loretta had come through her crisis with her chin up.

● "I SHALL not marry again," she informed me a little later. "Love isn't everything the world has to offer!" No, but for a girl with Loretta's beauty and talent it is almost everything.

[Continued on page 58]



# What *Dancing*

By

FRED ASTAIRE

*As told to*

HELEN HARRISON

**T**O BE a dancer, there are but two requisites—the desire to dance and a sense of rhythm. . . . To be a good dancer calls for a further requirement—the capacity for hard work!

You are surprised? I assure you it is so. And when you see *Top Hat*, recall that I maintain that dancing is five per cent inspiration—and ninety-five per cent hard work! Yet I say that everyone who wants to dance should—for it pays large dividends in health, in happiness and in developing personality. And besides, it's such a *lot* of fun!

Dancing for the stage and screen, after all, is essentially the same thing

You can take lessons from the world's greatest dancer—on improving your health, increasing your happiness, developing your personality!



it and the seriousness with which you direct your efforts.

Let me start from dancing's own first step—the urge.

as dancing in your own home or on a ballroom floor—with certain reservations, of course.

There is no magic formula for becoming a star dancer. The art of dancing cannot be mastered in a few months; it requires years of hard work and then more hard work—for years. But that doesn't mean that you and you and you can't learn to dance and use dancing for your own enjoyment without spending every spare moment practising steps and originating routines. It simply means that the kind of dancer you become will be determined by the time you give

● **HAVE** you ever seen a very young child standing in its crib, so young that it is hardly able to keep its feet as it rocks back and forth to music? That is something as instinctive as the pulse-beat of jungle rhythm, which still strikes a responsive chord in our beings after many hundreds of years of civilization! And so is born the urge. Many adults who have repeatedly stifled a desire to dance have come to believe it dead. Yet, while there remains the slightest inclination to tap the foot or sway the shoulders to a lively tune, the desire is still there, dormant.



Is Fred Astaire enjoying himself in "Top Hat"? Here is one answer; across the two pages are a half-dozen more



# Can Do for You

This leads us to a quiet corner where we ponder on the second step: Would it be a good idea to "take lessons"?

Why not? Lessons often are more valuable in overcoming self-consciousness in the adult than in actually teaching us to dance. As a matter of fact, few people need to learn dancing. It is as instinctive as walking. But lessons serve to give self-confidence to the beginner who hesitates to appear in semipublic on the dance floor.

Now dancing lessons, like other lessons, are valuable only to the extent that they provide a *program* of work. You may learn the routine necessary to dance a waltz or a foxtrot in ten easy lessons, but unless you spend many additional hours perfecting your style, unless you gather

ing script" from the studio—if there were such a thing—and after two or three rehearsals I would reel it off before the cameras. The true picture is this:

Ginger Rogers and I practised the "Hard to Handle" number for *Roberta*, which was shown on the screen for three or four minutes, something like *one hundred hours*. Imagine, then, the total time spent on dances for the entire film!

As a matter of fact, about a month before the actual shooting of a picture, I have decided on the steps for the various routines and then Miss Rogers and I go over them, together, so that she

Because one must be fit to dance—and dancing, itself, *keeps* one fit!

Personally, I find that dancing has built up my strength and general health because it is excellent exercise. Furthermore, its exacting demands upon physical stamina have forced me to keep in training to a certain extent. I couldn't do that sort of work very long if I didn't maintain at least a continuous mild form of



your courage in both feet and "go out stepping," I can assure you that the *real* pleasure that comes of dancing with casual ease will still remain beyond your grasp.

• I HAVE danced continually ever since I was five, and if I had carried a pedometer I am certain the mileage I have covered on the dance floor would be twice the distance around the globe. Actually! You might imagine that with such experience I would merely take my "danc-

will know each step we are going to dance. Then in-

spiration enters as we go along, and I find further possibilities for practical improvement. From nine in the morning until six at night, during the four weeks of rehearsal, we aim tirelessly at perfection—and this makes the physical aspect of dancing one of tremendous importance.

• MOST dancers have slim, lithe bodies, are well proportioned, and, despite a lack of fleshiness, have amazing stamina and reserve energy. Why?

training. Consistently late hours, overeating, too much smoking and other excesses soon would slow me down. Certainly, the vitality and enthusiasm would go out of my work. You can't force yourself to dance well or do anything else well when you are physically unfit—at least not for very long.

For dancing, the body machinery must be in tune. But one does not have to be a social hermit to keep in top form. The only hard and fast rule I follow is that of *moderate living*. This means that I guard carefully against overeating, that I get plenty of sleep, and, while I have never given up smoking completely, I limit myself to a few cigarettes a day. For I have discovered that I obtain better results from a consistent program of moderation than from stringent train- [Continued on page 77]





In *Love Me Forever*, Grace Moore sings more opera than was ever sung on the screen before. And her next picture may be in color

tion of the ten thousand and more girls who write her at Columbia Studio each month, asking her advice.

"I am overwhelmed by the tremendous responsibility," she told me, on the set of her new picture, *Love Me Forever*. (And, as we talked, a recording of her voice, raised in glorious song, was issuing from the loud-speaker on the set—furnishing a dramatic, uncanny obligato to our conversation.) "I believe that Fate has placed upon me a greater obligation than it ever did on any other picture star. I'm doing the best I can to help when I can—for once a great woman helped *me*. She, too, was an opera star. Her name was Mary Garden."

If others worship Grace Moore, she worships Mary Garden. When, in a spirit of bravado, she went to Monte Carlo in the early stages of her career, she was so barren of funds that it was a question when she would eat next. Miss Garden, learning of her plight, turned over her own villa to her and supplied funds, not only for the young singer to live on, but for her tuition with a famous voice teacher.

"I feel that the only way in which I can pay that eternal debt of gratitude to Miss Garden," said Grace Moore, "is to do what I can for these other girls who are striving for singing careers."

● BUT Solomon in all his wisdom could not have answered some of the perplexing questions that come to Grace Moore in every mail—from girls who aspire to sing and who raise questions such as this taken from an actual letter):

"A year ago, I had a lovely voice, but recently it seems to have become broken and I cannot reach the high notes as I once did. A teacher in our city tells me that for \$500 he can restore it. Money is not any too plentiful with Mother, but she would make any sacrifice to have me sing again. What would you advise me to do?"

And, if you were Grace Moore, in whom this unknown girl reposes such implicit confidence, *what would you tell her to do?*

Letters with problems equal to this one are received by the hundreds and thousands. Miss Moore has pictures to make, her husband (Valentin Parera) to take care of, her own voice and radio work to consider; yet she feels honor-bound to answer, to the best of her ability, the questions of these troubled, unknown seekers after light.

"I do not believe any other star's fan mail is like mine," she said, "for most of them receive routine letters of praise, asking for photographs—letters that some relative might answer. The letters I get are so sincere and so personal—and some of them so pitiful that they break my heart. They make me realize how inadequate one person can be. Ten to twelve thousand of them a month! And even after my secretary sorts out the ones that mean little, I find a terrible stack of them on my desk each week.

● "ONE letter I received a few weeks ago suggested the organization of Grace Moore music clubs all over the country. Since then, several [*Continued on page 56*]

# What *Singing* Does for Girls

GRACE MOORE receives ten thousand letters a month from girls who dream of singing careers . . . and this great story tells how she answers them

BY J. EUGENE CHRISMAN

GRACE MOORE—former Tennessee country girl, musical comedy star and prima donna of the Metropolitan, and now, through the movies, the world's First Lady of Song—has been worshiped by many men during the course of her flashing career. These men have been wealthy, famous, brilliant—millionaires, members of nobility, great artists and writers and musicians, statesmen—who would gladly have placed at her feet everything that they possessed. But more than the regard of all of these, she cherishes the adora-



# The British Like Our Style

And, liking it, they want to import a few of our Hollywood favorites into British films. Moreover, Hollywood approves the idea . . . and several players are London-bound for special rôles!

BY VALERIE GAY

**A**MERICA and England have so many other things in common—why shouldn't they share movie stars?

England—through Gaumont-British, the biggest British film company—has just put the question to Hollywood. And Hollywood's answer is: "Why not, indeed?"

In fact, ten famous Hollywood acting names are already scheduled to appear on British celluloid. More—many more—will be joining the London-bound cavalcade. And, in return, American films (which already have a large quota of British stars) will soon be adorned with names that have become famous in London.

All of which proves that, though our British cousins may not laugh at American jokes as quickly as we do, they are smart. And it also proves that Hollywood, which is a small city as cities go, is not small-minded.

Besides being smart, the British are frank. They told us years ago that they, too, had big movie ambitions. (And why shouldn't they cherish such ambitions—since they have the greatest empire on earth, with a vast audience ready-made for their pictures?) They have pointed out to us, with pictures as well as words, that they, too, were becoming proficient at this art of movie-making. And now, with glowing frankness, they tell us that they like our style, that they would awfully like to borrow some of our talent for special occasions—and that they would be willing to loan us some of their talent for equally special occasions.

And Hollywood—which might have deluded itself into thinking that it has all the talent it could use, and that English pictures couldn't do anything for Hollywood players—thinks over the idea and likes it.

After all, it *could* use a Jessie Matthews, a Robert Donat, a Madeleine Carroll, a Nova Pilbeam. And there are other considerations. The British *are* in the picture business in a big way—and Gaumont-British has stars who are tremendously popular in Europe and in British possessions. If more American stars in their pictures should make them sell better here, why shouldn't more British favorites in American pictures make them sell better there?

The man who gave the idea to Hollywood was [Continued on page 78]

Michael Balcon sold Hollywood a great idea



Fay Wray



Helen Vinson



Walter Huston



Maureen O'Sullivan



Madge Evans



Richard Dix



# Acting Isn't the Only Movie Career

By ELIZABETH CATLIN

**I**F THE film industry fires you with ambition and you don't give a hoot whether your face is spread over the magazine pages or your name splashed in electrical splendor along the Broadways of the world—then why not consider a business career in the movies?

You can shine brightly in this glamorous, yet less competitive field, and perhaps boss a star or two around. For gliding glamorously before the camera is only a small part of what must be accomplished in order to bring pictures to the audiences of the movie theatres of the world!

Many a young woman has turned her back on a casting office and slipped through an executive door into a position comparable to stardom. There is no sex barrier to overcome and no salary boundary line to hinder feminine progress. Women are holding good paying positions as talent scouts, film cutters, film editors, script girls, readers, wardrobe women, designers, scenario writers, executive secretaries and even directors and research managers.

Studio officials are quick to recognize and reward women with creative ability. Creativeness is the greatest asset you can have, whether you are behind or in front of the camera. But, particularly, if you are behind it—for you are directing what those in front of it are doing.

● IF your temperature rises at the thought of being a director, you would do well to heed Maude Howell's advice. Miss Howell, who is an assistant director and scenario writer for Twentieth Century Pictures, says that the best training for directing pictures is working in a stock company. A graduate of Stanford University and a former teacher of dramatics at Manual Arts High School at Los Angeles, she declares that her experience as assistant to Guthrie McClintic with the old Jessie Bonstelle Stock Company was her most valuable training. It led her to Broadway, where she did her first work with George Arliss in the stage play, *The Green Goddess*, and ever since Mr. Arliss has done his best to keep her close at hand.

Nina Moise, associate director with Cecil B. DeMille at Paramount, is also a Stanford graduate with a theatrical background. She got her start as an

actress, and finally made her way to Hollywood, where she did private coaching and was employed as a dramatic teacher in the training school for young players at Paramount. This same school, a small stock company in itself, is now in the hands of Phyllis Lawton, who began her career as stage manager for the Jessie Bonstelle Stock Company in Detroit.

Stenographic work seems to be a pretty good starting point for a studio career. The usual pay for studio stenos is \$25 to \$50 per week—but the opportunities for learning the details of important positions are unlimited.

Beautiful Wanda Tuchock, who has won a place for herself as a director and writer at RKO-Radio, made her entrance by way of the stenographic department. Her first directorial assignment was *Finishing School* and her latest, *Grand Old Girl*. Dorothy Arzner started her career in the same way at Paramount, and now is an ace director, getting something that comes near to resembling a Garbo salary.

When you see Katharine Hepburn in *Break of Hearts*, remember that much credit is due to Jane Loring, associate director. She started the climb with a position as secretary to a theatrical manager and later to a producer. She jumped into the job of script girl and from that to cutter, and finally into the coveted position she now holds.



Blanche Sewell cuts and edits film  
—an artist behind the scenes



Betty Markley inspects every inch  
of finished film—an important task



The positions with the biggest and surest futures of all are those behind the scenes . . . and they are positions for women with imaginations!



Nathalie Buchnall is in charge of a great studio's research department



Dorothy Pratt sees everything that is published . . . and knows where it is



Marcella Knapp looks over new talent . . . and has to turn away thousands



Eli Benneche makes settings harmonize with stars' personalities

● EVERY large motion picture company has a research department. And it isn't the dull kind of research that is done with microscope and test tube. It is a special form of advance sleuthing that should appeal to any girl with mental resourcefulness and a touch of Sherlock Holmes in her mental make-up. For the minute a studio buys a story, play or script, the research department goes into action. Notes are made on the speech, customs, mannerisms and costumes of the characters, on exteriors, interiors. Every detail is checked for accuracy. Photographs of settings and costumes appropriate to the story are unearthed—for the benefit of the designers. If photographs are not available, sketches are made. It is one of the most interesting and one of the busiest of

studio departments. The work never gets monotonous.

There are many women situated in the studio research divisions. In several cases, these departments are managed by women. At Warner Brothers, Mrs. Maud Bowman has been doing a splendid job as head of the Research Division for many years—a position she won because of her background of educational work and her knowledge of sources of historical reference. Elizabeth McGaffey is in charge of sleuthing for RKO-Radio—and it was she who originated the idea of such departments for studios, after graduating from a New York dramatic school and acting in stock. Jesse L. Lasky was the first producer for whom she worked.

You can pop any sort of ques- [Continued on page 70]





# GARBO

## Goes

## Different!

Perhaps you have heard the rumors—that Garbo's gowns in "Anna Karenina" will start new style trends. We asked Adrian, her designer, to comment on them. This is his answer

By ADRIAN

WORLD-FAMOUS HOLLYWOOD DESIGNER

**W**HEN asked the question, "What influence do you feel the new Garbo wardrobe for *Anna Karenina* will have upon fashion?" I can only answer that the period has not been shown often on the screen and that the gowns are full of interesting ideas.

Whether or not they will affect fashion is entirely in the hands of the women themselves. Whether or not they want to adopt the style and feeling of femininity prevalent in 1870 is a question for them to decide. Certainly, it was one of the most feminine ages in history, a time when a ribbon, a flower and a frill were the prerequisites to being "well-dressed."

Whether or not this extreme femininity in clothes will interest the machine-age woman, the practical modern woman, remains to be seen.

These clothes were important when women had to put on their own shows and produce their own numbers to entertain the men! Today, with extravaganzas and revues on every side of us, we are more apt to be down to earth and practical in the things we choose to wear.

• I DO feel, however, that there is a possibility that we might knowingly put aside the classic simplicity of today, which we accept as the essence of good fashion, for an amusing moment or two of complete abandonment to frilly things.

Even though I, personally, am not fond of frilliness as a steady diet, I must say that it has been fun

working with it! And I think it may seep into our present-day fashion in some form or other, in spite of the fact that a great many women of that era looked a little like pigeons at a wedding.

I have not the slightest idea whether it will be a hat, a collar, a skirt or an entire costume that will insinuate itself into the fashion of today. Perhaps you can foretell—from the sketch that MOVIE CLASSIC presents, of one of the costumes worn by Miss Garbo in the new Metro-Goldwyn-Mayer production, *Anna Karenina*.

It is fashioned from rose-beige bengaline and trimmed with a deeper shade of stiff velvet. The hat is ornamented by plumes perched jauntily at the very front.

What will come from these clothes is entirely in the hands of fashion in its own evolution. If there is a place in our present-day wardrobe for an echo of that era, it will be popular in spite of all that would stop it.

It has been my experience in the past that the women, themselves, have to discover and want a certain fashion before it can become popular. A person who creates clothes can only suggest new things. In the final analysis, it is the women who make them or break them!

However, I have found that if a hat or dress is becoming to the personality who wears it, no matter how exaggerated it may seem at the time, its replicas become evident internationally almost immediately after it is first seen publicly.

Dresses and hats that we have felt to be good  
[Continued on page 75]

On the opposite page we present—for the first time in magazine history—an Adrian preview of a Garbo gown. Two more Adrian sketches of her new gowns next month!



for

Garbo -  
worn at

race -

Anna Karenina



This is Adrian's own sketch of the gown to be worn by Greta Garbo in the race sequence of Tolstoy's—and M-G-M's—"Anna Karenina." Inspired by the mood of 1870, it is fashioned of rose-beige bengaline, with a trimming in a deeper shade of stiff velvet. The hat is trimmed with plumes at the front



One of Shirley's best friends is Sniff, her canine companion in *Our Little Girl*. He is hers "for keeps" now



BY  
DOROTHY  
CALHOUN

# SHIRLEY TEMPLE

## —*One Year Later*

What has Fame done to the movies' wonder child?  
Here, for the first time, is the complete answer!

**A**PRIL, 1934. A tiny Unknown with bobbling yellow curls and a provocative dimple plays hostess to a group of youngsters at her fifth-birthday party. Shirley Temple has just been "discovered" (blood will be shed later among a half-hundred claimants to that discovery) as the singing, dancing, dimpling darling of *Stand Up and Cheer*. Already mail is beginning to arrive, begging for more of Shirley. She wears Size Three dresses, but her poise is Size Ten.

"Come and open your presents, Shirley," says the cameraman, impatient to photograph her surprise over a plush bunny.

"In a minute," replies Shirley. "First I must see that my guests are seated."

April, 1935, is only a year later by the calendar, but more has happened to Shirley Temple in that year than happens to most people in a lifetime. She has become the Number One Famous Little Girl of America, not excluding Sistine D'Al. Her mail has jumped from a few letters to four thousand a week. She is close to being the biggest box-office bet—the Tops—of the whole movie

industry. "Shirley Temple" books, dolls, puzzles, cut-outs, nursery furniture, chintzes, dresses, spoons rival Mickey Mouse products in number and variety.

"What do you want more than anything else in the world, Shirley?" I ask her. What is there left for her to want? Costly presents pour in with every mail from children and adults all over the world.

Shirley considers seriously. "Well, that *depends*," she says. "For instance, today I was making paper baskets and I wanted some *paste* most of anything in the world."

I stopped worrying about what Fame was doing to Shirley Temple then and there!

"We give her everything that people are kind enough to send her," says "Mummy." (Mrs. Temple, pretty, sensible, still slightly startled-looking, has felt the changes of the last amazing year more than her wonder child.) "But at five nothing is very strange, you know—even pumpkins that turn into coaches. She still goes to sleep with a battered doll that she has loved since she was two."

[Continued on page 66]



# The DEMPSEYS'

## "Wonder Child"

Jack and Hannah Williams Dempsey live for young Joan . . . who is going to have a future worth watching

BY CAROL CRAIG

**"W**ILL I bring up our baby to be an actress? I would not say that. I don't intend to plot out a pattern for her life and make her fit that pattern. I want her to live her own life, to be whatever she is best suited to be.

"If she wants to be an actress, and if she has talent in that direction, I shall give her every advantage and encouragement. On the other hand, if she never becomes an actress, if she will be happier as just the wife of some good man, I shall give her my blessing."

Those are the words of Hannah Williams Dempsey, who has known the thrill of being on the upper side of the Broadway footlights in a starring spot, and who is even happier today as "just the wife" of a chap named Jack Dempsey—and as the mother of Joan Hannah Dempsey, aged ten months.

You may have heard of her husband. He, also, has been accustomed to the spotlight. He used to be heavyweight boxing champion of the world—the most dramatic and popular star that the ring has ever seen. Even today, when he referees an occasional boxing or wrestling match in Madison Square Garden, Park Avenue and Third Avenue still turn out and rub elbows to see him. Across from the Garden, on the spot known as Dempsey's Corner, he is playing a new rôle—that of "mine host," proprietor of a new restaurant whose success as a smart rendezvous is another testimonial to his popularity.

● THE glow of the spotlight still hovers around Jack Dempsey, and it probably always will. But, like the girl who was Hannah Williams, he has discovered that it does not pack the thrill that it once did. Their marriage has brought a new glow into his life, as it has into hers. And the brightest part of the picture is Miss Joan Hannah, known to her intimates as "Joanie." The Dempsey world revolves around her.

It is impossible to get past the doorman of the new



Wide World

Above, Mrs. Jack Dempsey and America's proudest father—Jack, himself. Left, Joan Hannah Dempsey in person

Central Park West apartment building where the Dempseys live—and doubly impossible to get past the elevator operators—unless you are expected. That gives you an advance inkling of how closely guarded she is. No unwelcome intruder stands a chance of getting near her.

Their apartment is near the top of the high building, which simplifies the protection problem. It is a large apartment, with three exposures, all unobstructed. Opening off one is a terrace, where little Miss Dempsey takes her sunbaths, away from prying eyes.

If you are lucky, as I was, you may be shown through the apartment—but you will not be shown Joan Hannah's room. Nor will you get a view of the young lady, herself, unless you are practically a member of the family. The Dempseys' pride in their offspring is as totally undisguised as it is totally unaffected, but they do not put her on exhibit. Like many another young couple, parents for the first time, they are germ-conscious, besides being determined that "Joanie" shall remain unspoiled, kept unaware, as long as possible, of the interest of the world in her chubby person.

Seriously, with obvious determination to do the best possible thing for her, they anxiously debate whether or not they, themselves, give her too much attention. Then, in the next breath, they [Continued on page 68]



# How to Learn *Glamor* from British Beauties



Margot Grahame names poise as the English girls' greatest charm—and tells how they acquire it



Evelyn Laye reveals this British beauty secret: "English women are essentially outdoor women"

The girls who glorify the famous English complexion and the Mayfair manner can tell even attractive Americans a few things about glamor!

By DENA REED

**J**UST a few years ago an English girl had practically as much chance as the bride of Frankenstein to conquer Hollywood. Englishmen, such as Ronald Colman, Leslie Howard and Clive Brook, could throw American women into polite dithers, and were firmly entrenched in the land of the free and the home of the brave. But glamorous British beauties remained, for all that, as tabu as if they came from Polynesia. In fact, tabuer.

Then all of a sudden the gates of Hollywood opened to the Angels and Barnes and Oberons, and now we find ourselves so beglamored by strangers from the Strand that we

are wondering a bit what it's all about! Indeed, what *have* these lovely ladies from across the sea that puts them in a class by themselves and that has started American women frantically searching for the secret of their charm and beauty?

There is only one method for getting information with any reasonable amount of authenticity—and that is to go after it at its source.

● SUPPOSE we call first on lovely Binnie Barnes at Universal City? Miss Barnes is, to use a good British word, delightful. There she is, all ready for her rôle as *Lillian Russell*, the belle of the Nineties, in *Diamond*



Diana Wynyard explains the English girl's glamor thus: "Reserve is her chief charm. And her savoir-faire is another great asset"



Binnie Barnes agrees with Diana Wynyard: "The English girl's greatest contribution to charm is her reserve"



*Jim.* She has rich red-gold hair, a dark, almost olive complexion, and eyes of a hazel shade. But since none of these photographs revealingly on the screen, her attraction must be a thing more elusive than warm coloring and small, regular features.

"What have you to say to the American girl?" I plunged. "What can she learn from you in the way of charm?"

"That's rather amusing," she answered, in her crisp English voice, "for I first attracted attention in the London theatres as 'Texas' Binnie Barnes, billed as 'an *American* cow-girl in a rope-spinning and singing act!' Actually, of course, I had never seen America, but being the daughter of a London 'bobby,'" she laughed, "I at least had the 'law' on my side!

"Perhaps," she continued, more seriously, "the English girl's contribution to charm, if you wish to call it that, is her reserve. She makes people—Americans, especially—believe that there is so much more than the eye can see. It makes men wonder. After viewing American pep first-hand, I should say that this English reserve offers the most *contrast* to the appeal of your delightful American girl—and after all, contrasts, opposites, *do* attract, don't they?"

An astute commentary, Miss Barnes, but we can't be entirely certain, can we? We shall have to look further afield to see what the consensus of opinion is. Let us consult another girl who first caught the eye of American audiences, like Binnie Barnes, as one of the wives in *The Private Life of Henry the VIIIth*. I refer to the gorgeous Merle Oberon.



Merle Oberon, now starring in *The Dark Angel*, says that the English girl "is simply herself. This makes for a lack of superficiality and for a distinctive personality"



Elizabeth Allan says: "Beauty is universal. But the famous English complexion has a beauty aid all its own"

● Miss Oberon, whose oblique orbs and delicate features have made her something of a sensation, was born in Tasmania, educated in Calcutta, India, and made her picture début in London. Light brown hair, hazel eyes and a transparent complexion are hardly the least of her attractions; but when she smiles, her manner is so ingratiating that it eclipses mere beauty—and here one finds glamor with a nice round high G.

"I don't suppose the American girl has much to learn from the English when it comes to glamor," she insisted in answer to my question, "although I daresay we all can learn from each other. The typical English girl says precisely what she means,

her whole manner being utterly frank, and by that I *don't* mean startling. She is simply herself. This makes for a lack of superficiality and for a distinctive personality. I am not implying that American girls are in any way artificial or that they lack individuality. I merely believe that the English girl is inclined to be more naïve and so appears *less* conventional."

Perhaps that *is* the glamor of the Englishwoman. I know it is true of Merle. She *has* distinction, she is unconventional. And, incidentally, the best-dressed of all the British stars. But her exquisite, unusual beauty is hardly a handicap to glamor. [Continued on page 74]



# You Have to Be INDEPENDENT!

So says "Hollywood's Stormy Petrel"—  
whose rules for success are working

By

Jean Muir

**I** HAVE been called "Hollywood's Stormy Petrel." It has been said that I have been too outspoken, too independent; that I have been temperamental and opinionated. And I claim that not one of these accusations is true.

I am not unreasonable. Anything I have said or done has been purely the challenge of a girl who has started to carve her own career. It makes no difference whether

she is trying to become an actress, a teacher, or a stenographer—a girl *must* be independent and courageous enough to look out for herself, or she will be submerged in the crowd. I determined before I started that I would not be submerged.

When I arrived in Hollywood, I found that it is like an ogre, ready to devour you if you are afraid; but if you call its bluff, it becomes a friend. I made up my mind to dominate, not be dominated. I wouldn't be afraid of Hollywood bugaboos. Why should I? Timidity is unintelligence, and I believe I am at least intelligent. I had won some success in several Broadway plays, and now that I was to appear on the screen I was determined to succeed. So whenever any matter pertaining to my work came up, I spoke my mind and gave my reasons.

I won't play politics or the social game to get ahead. If I cannot win my place as an actress through ability, I'll give it up and try something else.

Ever since I was ten years old, I have had definite plans as to how my life should work out. I have no patience with girls who stand around and idly *wish* they could do this or that. Why don't they do something about it? Why don't they try? You can't achieve anything if you are afraid to take the hurdles. Particularly is this true of acting, for its first requisite is self-confidence. That's the reason why actors are accused of being egotistical. They must believe in themselves, absolutely, or they can never create characterizations that are convincing to an audience.

Outside of some physical handicap, I firmly believe that there is nothing to keep any girl from becoming an actress. If she has determination and will study and work—work very hard—some degree of success will be hers.

• I AM still willing to tell my age. I was born February 13, 1911, in New York City, and my real name is Jean Muir Fullerton.

My parents were nonprofessionals and of Scotch-British lineage.

[Continued page 79]

Every woman star would like to play opposite Robert Donat. But Jean Muir *will!*







# You're Invited to Our Two-Week Party

Come to Hollywood this  
summer—and see the  
whole West on the way!

DEAR READER:

You have been reading *MOVIE CLASSIC* for such a long time—twenty years, isn't it?—that we feel as though we were old friends, and so we are writing you a personal note to invite you to our grand house party in Hollywood.

It would be impossible to describe it all in a letter, so

Top, Phyllis Brooks visits a picture set at Universal—as you will be doing, yourself, if you take the Movieland Tour (outlined above)

before we go any farther, let us explain that it's all part of a special train trip to Hollywood that is being arranged for you, and that all particulars are described in a pamphlet now ready for mailing. You can have your copy by answering this letter and sending a three-cent stamp.

For some time we have been trying to work out a plan so that our readers could actually come to Hollywood, at a small cost, and see the sights we have been describing for so many years. Such a trip, we felt, would have to be limited to a two-week period to fit in with summer vacation plans; and, above all, it would have to save you money.

That's how the Movieland Tour came about. By chartering a special train and bringing a big house party out here, obviously, we could arrange such a trip for far less expense than any individual could arrange a similar trip. Also—and this is equally important—with our close Hollywood connections, we could prepare entertainment never before enjoyed by Hollywood visitors.

As a result, you will be treated with the kind of hospitality that befits an official visitor. Studio gates will swing open to you; you will hobnob with stars and watch pictures being made; you will [Continued on page 73]



# Fashion Foreword

BY GWEN DEW



**M**OVIE CLASSIC presents you with a preview of Summer, 1935. . . . a picture of fascinating ruffles, floating draperies, soft alluring perfumes . . . crisp shirtwaist dresses, linen slacks, gay boutonnieres of fragrant fresh flowers . . .

And to what lengths we have traveled to find all the newest things! We have been through all the New York places that know how to do young things smartly . . . the Miss Manhattan, Young Colony, Countryside, Young New Yorker and Little Shops . . . all just for you. We have gathered all the latest fashion hints, and we are putting them all in this basket of news for your guidance. And the news is straight from both Hollywood and Paris, whose designers have tried to outdo each other to create the most charming styles for summer of which you have ever dreamed.

What color do you like best? Then *that's* the color to wear. Or do you have several favorite colors? Then *those* are the colors to wear! For this will be a gay bright summer that will allow you to mix colors gloriously, just as Nature does in her fields of flowers. No longer do you have to cling to one color, with one shade of accessories. Of course, you must be conscious of color harmonies to attain the clever effects you want . . . but when you're sure, go ahead!

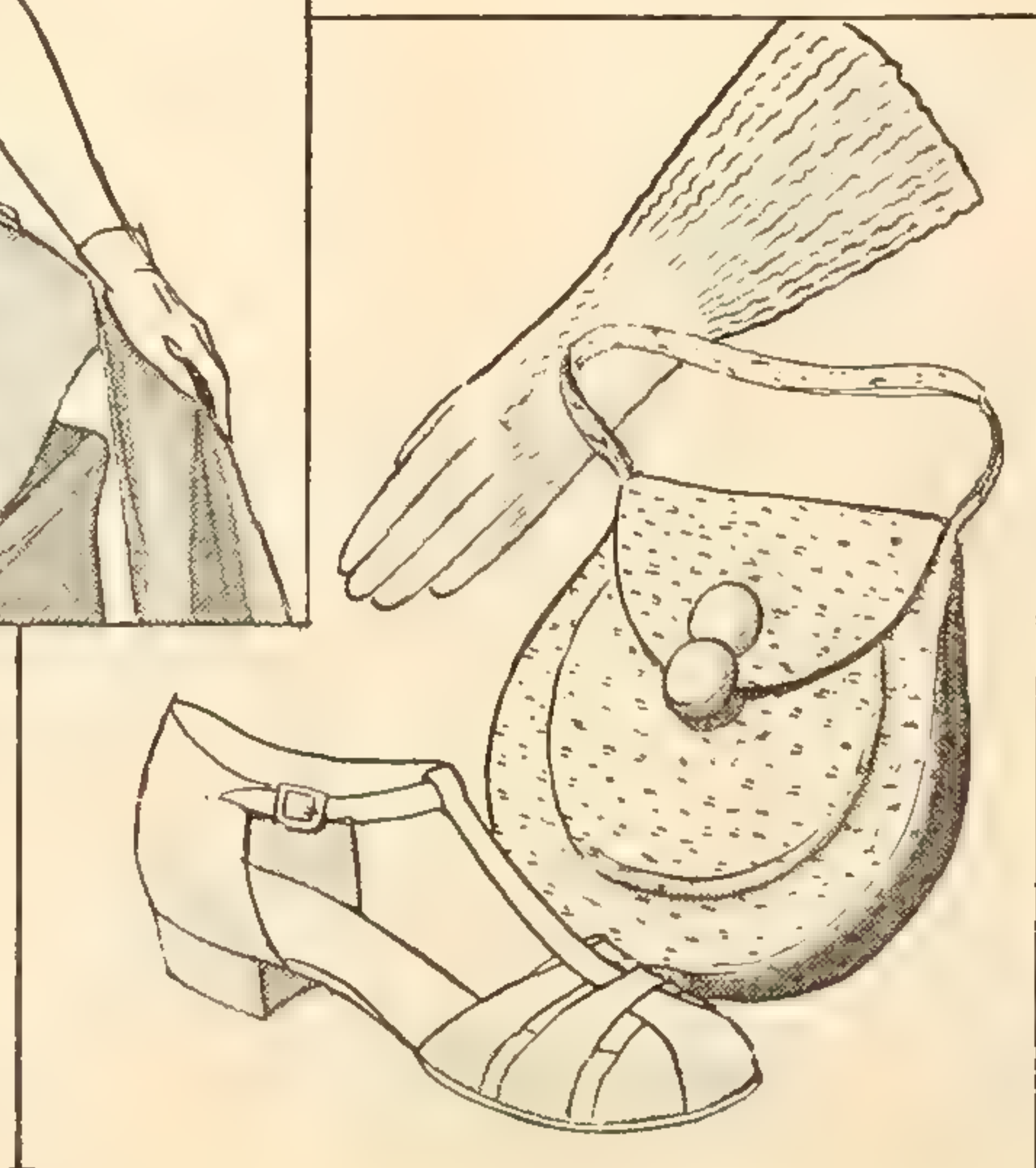
For instance, consider the "scramble suits" so popular now in New York. You just take a skirt, an odd jacket, your favorite colored sweater, and put them all together. Wear your favorite fresh flower boutonniere (or real-looking artificial one), tailored-looking shoes and hat, and brilliant scarf . . . and there you are!

Or you might don a white skirt, a dark blue jacket, a coral scarf, white shoes, dark blue and white hat, and how lovely you would look! Then you can mix them all up with other combinations, and there's something different again!



A plain pastel organdy gown, worn over a dark slip, is something very new — and stunning


New sport-style notes: (above) shorts with matching skirt; (right) string gloves, a white pigskin bag, linen shoes



● ARE you already dreaming of lazy vacation days? Well, you've certainly picked a grand subject on which to dwell, for I've never seen such delightful vacation togs. And it most decidedly looks like a shorts summer. There are shorts of all sorts for active sports—many of them buttoned completely up one side so that they are easy to climb into. (They cost from one dollar up.) With them, generally, are worn halter tops that allow you to get a splendid suntan. Many have matching skirts that you can slide into afterwards, and you're ready to go directly on to other places. One pair of shorts we have seen was made of a highly glorified piece of burlap, and with this was worn a brilliant green knitted top. *Très chic!*

Shirtwaist dresses hold the summer spotlight for business, street and sports. (We have even seen the style in evening dresses.) They seem to have that tailored look that always makes us feel cool and summery, and have a knack of doing grand things to the figure! And in what an endless range of materials they are made . . . gingham, dimities, organdies, pongees, linens, shantung, and a new fabric called flax [Continued on page 71]





As the wife of Bing Crosby, as the mother of three children, as a screen star in her own right, Dixie Lee is in the forefront of all the movie moderns. . . . And in "Redheads on Parade" she not only has a modernistic setting, but wears an evening gown as new as tomorrow. . . . It is of black lacquered satin, trimmed with piqué —a René Hubert idea

*Classic's*  
FASHION  
PARADE



# Be Simply

This is the clothes counsel of a girl who has charm . . . and a wardrobe to match it

By MAUREEN O'SULLIVAN  
As told to Gertrude Hill

they will illustrate all my theories about dress. Come into my room. Sit over in that chair and I'll lay out the clothes on the bed. Just put the little fur dog anywhere—I'll remove these satin pillows if they take up too much room.

You are going to notice a gap in my wardrobe. I have no cocktail dresses, I have no hostess gown, and no negligées. I don't believe they are necessary and I don't feel at ease in them. When I am invited to a tea, or a cocktail party, I ask if they are dressing specially for the occasion. If they are, I wear an informal evening gown. If they're not, I wear a tailored suit.

This suit is ideal for such events, I think. You see, it is plain, lightweight black wool, almost silky in texture. The white lace blouse with the ruffled jabot accompanies it, and I wear a white carnation or a gardenia in my lapel. An off-the-face black hat, plain black patent-leather pumps, white kid gloves and a black bag complete the ensemble.



Maureen O'Sullivan—piquant in organdy . . .



A crêpe hat, a linen crash coat . . .

**I**F THERE is a password to chic, I believe it is "Simplicity." No matter what the occasion for which you are dressing, you can't go wrong if you are guided by that one rule. If you are a bit in doubt as to what the other girls are wearing, keep your own costume toned down so that even if they are more or less formal than you, you will not be conspicuous.

If you have a few bad points, as most of us have, simple clothes will afford you ample protection. They will not draw undue attention to the shoulders, hips, or whatever it is you wish to conceal. With a wardrobe built on simple costumes of good lines and becoming colors, you won't need a great variety of gowns. No one dress will brand you as "the girl in red" or "the girl in the monkey fur."

Since simple clothes are usually fashioned on standard, classic lines, they can be worn longer, and will retain their style longer, than fussy gowns that are definitely dated by their frills and faddish trimmings. I think any girl, especially one of my type, can follow this rule of unaffected clothes and still appear charming and modish.

But let me show you some of the outfits I have. I think



A navy off-the-face straw, a smart suit . . .



# Charming

This is the only style hat I wear, with the exception of large summer straws and berets.

About a year ago, I designed a panama hat just like a child's sailor. I liked it so well I had it made up in felts in all the colors I needed. Fortunately, they are still in style. In fact, I believe I launched them.

● Suits are so wearable, so comfortable, and in such consistent good taste that I rather specialize on them. I have this green tweed, and this dark brown, each with its matching accessories. Because skirts show wear so much more than jackets, I had this light gray skirt made so that I can use it with the suit jackets. It harmonizes beautifully. My little yellow linen suit is cute, for it can be worn with a variety of scarves and accessories. Bright blue makes it very gay; chocolate brown more sophisticated; and white is delightfully refreshing. I like as many summer things as possible to be washable, don't you? The laundry bills are terrific, but the gain in freshness and sparkle is well worth them.

The shirtmaker dress is the suit's nearest relation. I have these three, all made pretty much alike. The shirtmaker is a classic model that will stand very little alteration. Here is a powder-blue washable silk crêpe with navy buttons down the blouse front and a navy monogram on the one breast pocket. Here is a beige with brown accents, and lastly, there is a brown with white trimmings. I wear hats to match all these frocks, white gloves and bags, and plain white brogues.



White silk pajamas, trimmed with red—for lounging . . .



A summer evening gown of white linen lace . . .

I sincerely believe that a girl can triple her chic if she spends less than the allotted amount on dresses, and more on accessories. Nothing adds to a costume like slippers that match, or a hat made to go with it. For instance, look at this little white crêpe evening ensemble. It is hard to judge it as I hold it up to me, but you can see how sweet it is. Feel the material. Isn't it good? I give you my word of honor that I paid just fifteen dollars for it.

The dress itself is extremely simple, with its plain bodice and square-cut décolletage. It is too low for me, with my particular neckline, so I always [Continued on page 62]



# Practically into Summer!

Four modish movie-ites  
prove simplicity is smart  
—morning, noon or night!



—Melbourne

1 *Evening*—Ann Dvorak

3 *Tennis*—Gail Patrick



—Richee

—Melbourne

2 *Street*—Glenda Farrell



4 *Lounging*—Marian Marsh



—Fraker

1. Ann Dvorak wears the always smart black net, with clever clips to accent the squared neckline . . . ideal for summer dining and dancing. 2. Indispensable silk linen suit worn by Glenda Farrell . . . natural colored, pale yellow blouse, brown accessories. 3. Week-end special . . . a sun-back striped frock, bright red jacket with shoulder straps of dress pulled through, as worn by Gail Patrick. 4. Marian Marsh lounges in a blue slack suit of ribbed piqué, and a big white sun hat



# Expositioning.

Candid camera shots on fashion  
at the San Diego World's Fair  
... modeled by Madge Evans



San Diego and summer welcome  
Madge in a white mesh frock, a white  
panama, a red-and-white striped scarf



A shirtmaker frock of white ribbed  
silk, with red-checked gloves and scarf  
... in the Palace of Hospitality patio



Below the Majestic Tower ... in a white tailored  
frock of silk crêpe with blue accents in buttons, scarf  
and hat band. Note the white silk knitted gloves



Madge mirrors a Summer, 1935 fashion at the  
famous Mirror Lake ... a plain white linen skirt  
topped by a red waist with polka dots and  
patch pockets. The gauntlet gloves are white



"All for sun, and sun for all"—that is the movie colony's motto when it comes time to race to the beaches . . . the race being to see who can lead the beach fashion parade. Iris Adrian, Grace Bradley and Toby Wing all favor the krepe-tex suits made by U. S. Rubber—smart, snug and in delicate pastel colors



## *Suited to a Sea!*

A preview of what's new under the cinema sun

The beach fashion story isn't entirely a short, short one. Ann Sheridan goes pertly down to the sea in striped jersey pajamas. (Her suit is underneath!)



Some like them dark, and some like them light—but everybody likes them tailored for tanning. Martha Merrill, of Warners, wears a Catalina model that is one of this year's favorites—with its low-cut halter neck and gay Navajo belt



A chic design for diving, as well as sunning, is Dorothy Dare's Catalina suit . . . which is as smart as the Scottie that prefers Dorothy's company. The pockets carry the swagger-suit note to the beach

When Anne Darling goes down to the sea, she goes nautically . . . in her exciting new Jantzen "Skipper" suit. The halter top is anchored to the shorts, which have lacing at the belt, sailor-fashion, to insure fit. For the 1935 mermaid!



# The Winning Trick

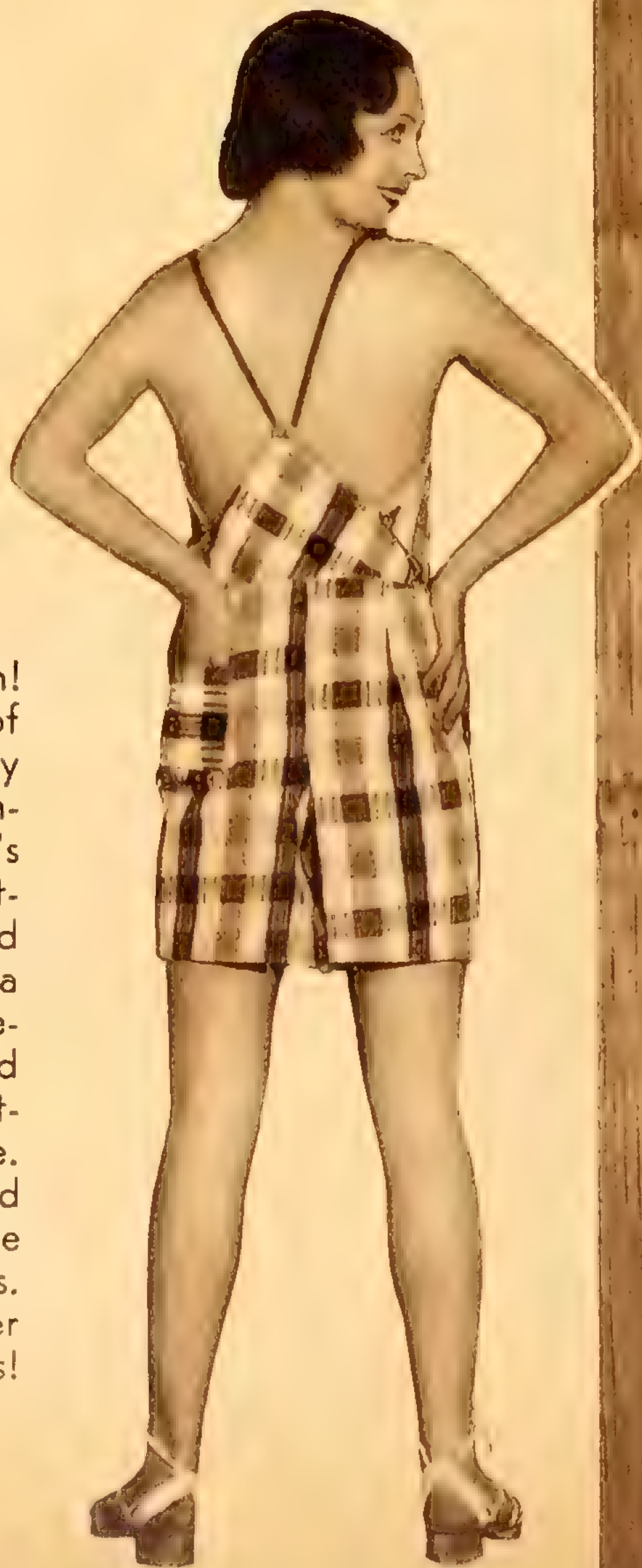


Would you like an outfit as clever as this? We have the pattern—in sizes 12, 14, 16, 18 and 20. (From our pattern, you can make a street frock instead of an evening gown, if you so desire.) To obtain it, send fifteen cents and your size to Pattern Editor, MOVIE CLASSIC, 529 S. 7th St., Minneapolis, Minn.



—Photos by Fraker

From sunsuit to evening gown! Here's the cleverest trick of the season, modeled by Geneva Mitchell, of Columbia's "Party Wire" cast. It's all done with a cape! The outfit is made of brilliant plaid seersucker, and starts with a sunsuit with a high bodice (belied by a bare back) and cord straps. Pleated seersucker outlines the collar and bodice. The cape, when tied around the waistline, becomes the skirt of an evening dress. Enough to make any summer vacation an exciting success!





# Easy to Look At — Easy to do!

BETTY FURNESS not only designs most of the clever dresses she wears; she makes them, herself. And what could be simpler to make than her Tahitian evening gown?

By MARY HILL

**E**VER since she can remember, Betty Furness has had a flair for sewing and knitting. She designs most of her own clothes, and makes many of them herself. When the Hollywood starlet took her first screen test, she wore a dress she had made, herself!

Betty could spend a young fortune for clothes if she wished. Before entering pictures (you will find her at M-G-M), she was a New York debutante, educated in private schools, and for the most part blessed with the sort of things that we call the "world's goods." Still she prefers to make her own things—a fact which rather blasts that old idea that society girls can't do anything practical . . . and that other old idea that it takes gobs of money to be stunningly dressed.

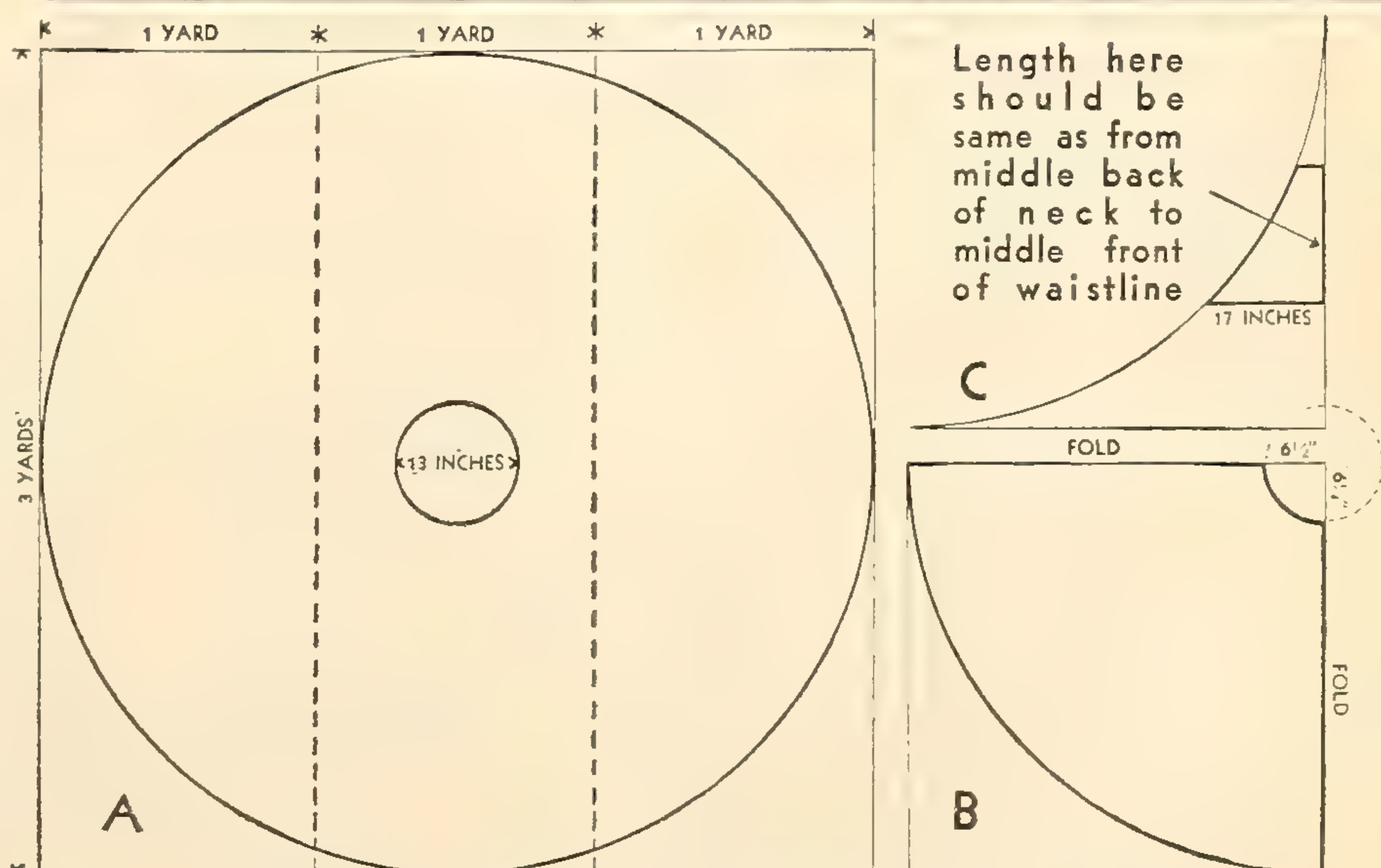
For Betty's dresses are as easy to look at as they are easy to make, and her word about clothes is becoming just as important to film-dom's younger set as Joan Crawford's or Carole Lombard's is to the glamor girls. Yet this attractive blue-eyed actress spends no more on clothes than does the average American girl!

How does she manage the miracle?

Naturally, a player as busy as Betty doesn't have time to sew very much, so when she can't get in her regular quota of sewing, she knits.

Asked how she could possibly have the time to do all the knitting she does, Betty declares, "It's the best pastime I know of, particularly on the set between scenes. It doesn't require any concentration, and I can knit and talk simultaneously. I do the same thing when friends come over to the house. I can't be annoyed with bridge . . . so if I have nothing in particular to do, I start another sweater or suit."

Betty is swamped with requests from friends for sweaters, caps, and other knitted wear. And if you could see her collection of them, you wouldn't wonder why. She always gets the best yarns, yet the costliest suits she makes never cost her more than fifteen dollars. They couldn't [Continued on page 72]



Here you see Betty Furness' Tahitian gown and the simple diagrams for it . . . and the article tells the rest



Hollywood girls—such as Rosalind Culli Keith (below)—add allure to their eyes with a pencil line along the rim of the lower eyelid



Applying eyeshadow is not difficult. Rosalind Culli Keith demonstrates the correct method—which Alison Alden describes

# Eyes Right—

You can look at life with eyes as beautiful as a movie

BY ALISON ALDEN

**H**OLLYWOOD has done for eyes what Colonel Lindbergh and Amelia Earhart have done for aviation.

Back in the silent days, a star's eyes had to be expressive enough to convey ideas that were beyond the ability of the man who wrote the subtitles; so, when Joan Crawford was still working her way through school, the movie people were already perfecting an eye make-up technique that brought eyes out of the oblivion in which they had been lost since the Puritans landed.

Before long, feminine movie-goers, staring entranced at the mysterious orbs of Garbo, the guileless angel-eyes of Loretta Young and the Park Avenue eyes of Myrna Loy, decided that eye make-up offered an easy avenue of escape from the Old Maid's Home. Ever forthright, they scurried out of thousands of movie palaces in Flatbush, Peoria and Carson City into their local drug stores . . . . And in a short time, bright-eyed, were looking at life in a brand-new way.

Personally, I think Hollywood is to be commended for this pioneering, for there is no other phase of make-up that so improves, so transforms a woman. The moment she brushes mascara on her lashes and smooths

shadow on her lids, she acquires a glamor, and allure that are striking . . .

• IF you don't *want* to capture your share of Allurement, Ltd., don't read beyond this period. But if you do, draw up your chair for a chat on the right and wrong methods of applying various eye cosmetics. There still is room for pioneering, because many women are too timid to attempt eye make-up and others do it too flagrantly. In this article, I hope to be able to give you some hints that will remove you from either category.

In the first place, you must not copy Dolores Del Rio's eye make-up tricks if you have eyes much like Constance Bennett's—or vice versa. Having worked out a *suitable* form of eye beautification for yourself, stay with it, and don't wander into foreign fields just for the fun of experimenting . . . . In the second place, remember that a light touch with eye cosmetics is *always* preferred to a heavy one . . . . And in the third place, don't operate on the assumption that black mascara is the be-all and end-all. Thousands of years ago, sooty *kohl* was all that the Ptolemy belles had at their disposal, but the belle of this enlightened age has a veritable rainbow of delicately colored shadows and mascaras





Katherine De Mille believes in tracing the natural arch of her eyebrow with her eyebrow pencil—elongated very little

It's the upward stroke that counts if you want curled lashes. Katherine De Mille finds it easy with her eyebrow brush



# Eyes Bright!

star's! Alison Alden, beauty expert, tells you how

with which to enhance her own particular coloring.

Keeping these three cardinal rules in mind, you cannot go very far wrong. More specific admonitions, however, are these: Don't put mascara on your lower lashes. There are those who disagree with me on this point, but I still contend firmly that mascaraed lower lashes give one's face a hard, worn look. Maybe you are the one in a thousand who can do it with devastating results, but the rule still stands.

● USING the latest-type mascara, it is almost impossible to achieve that beaded look that has caused so much justified criticism of eye make-up. But mascara still requires care and deftness in handling. Mix it carefully, not hurriedly, so that it is brought to exactly the right consistency. Brush it on sideways first, and then upward, with a sweeping motion of the brush. This sweeping upward motion is what gives the lashes an upward curve, actually making eyes look larger and more luminous. And to produce this curve, it is necessary to brush upward industriously, continuing until the mascara hardens.

It is a wise idea to have a clean mascara brush ready to use for the upward motion, for it separates the indi-

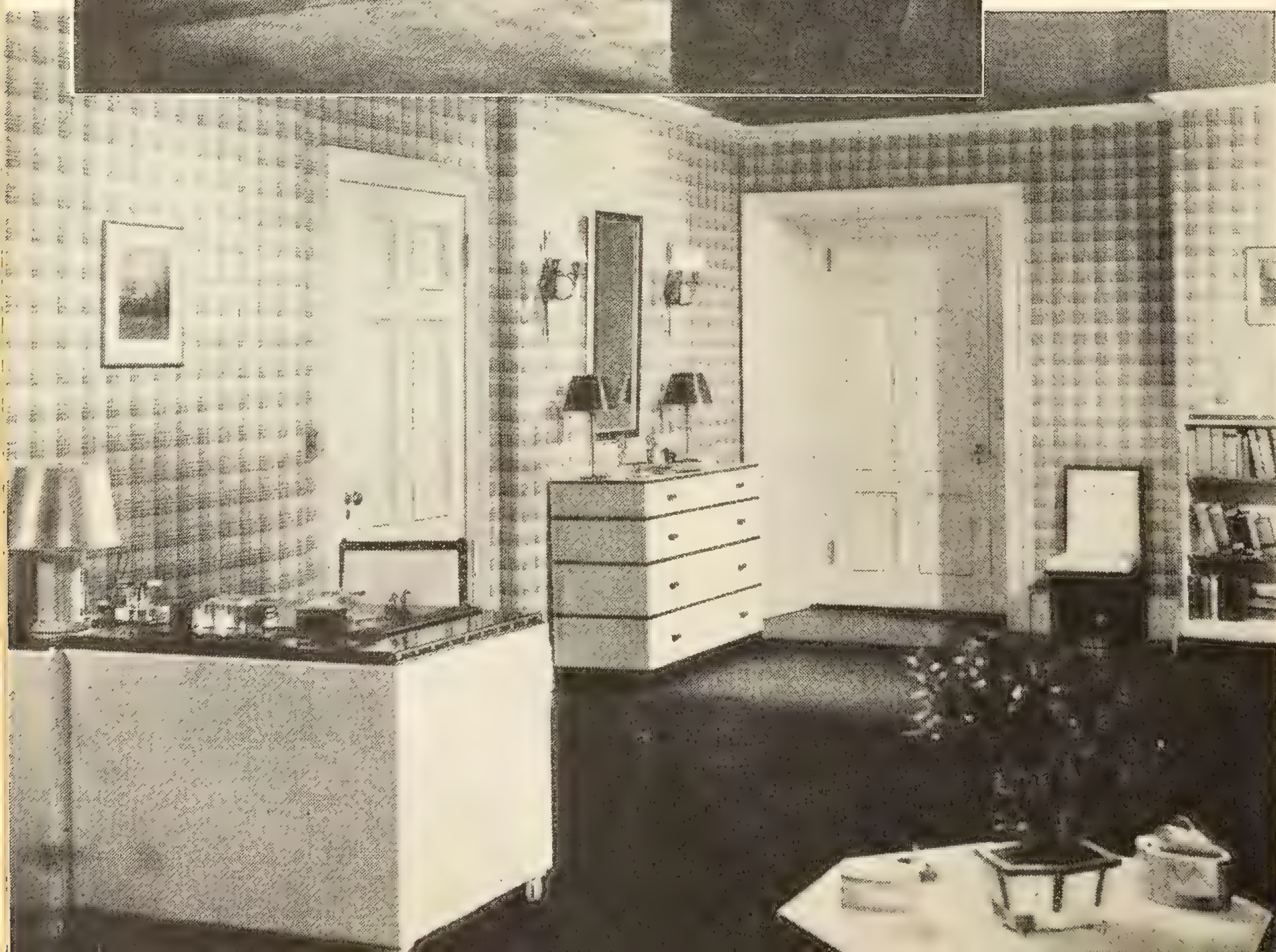
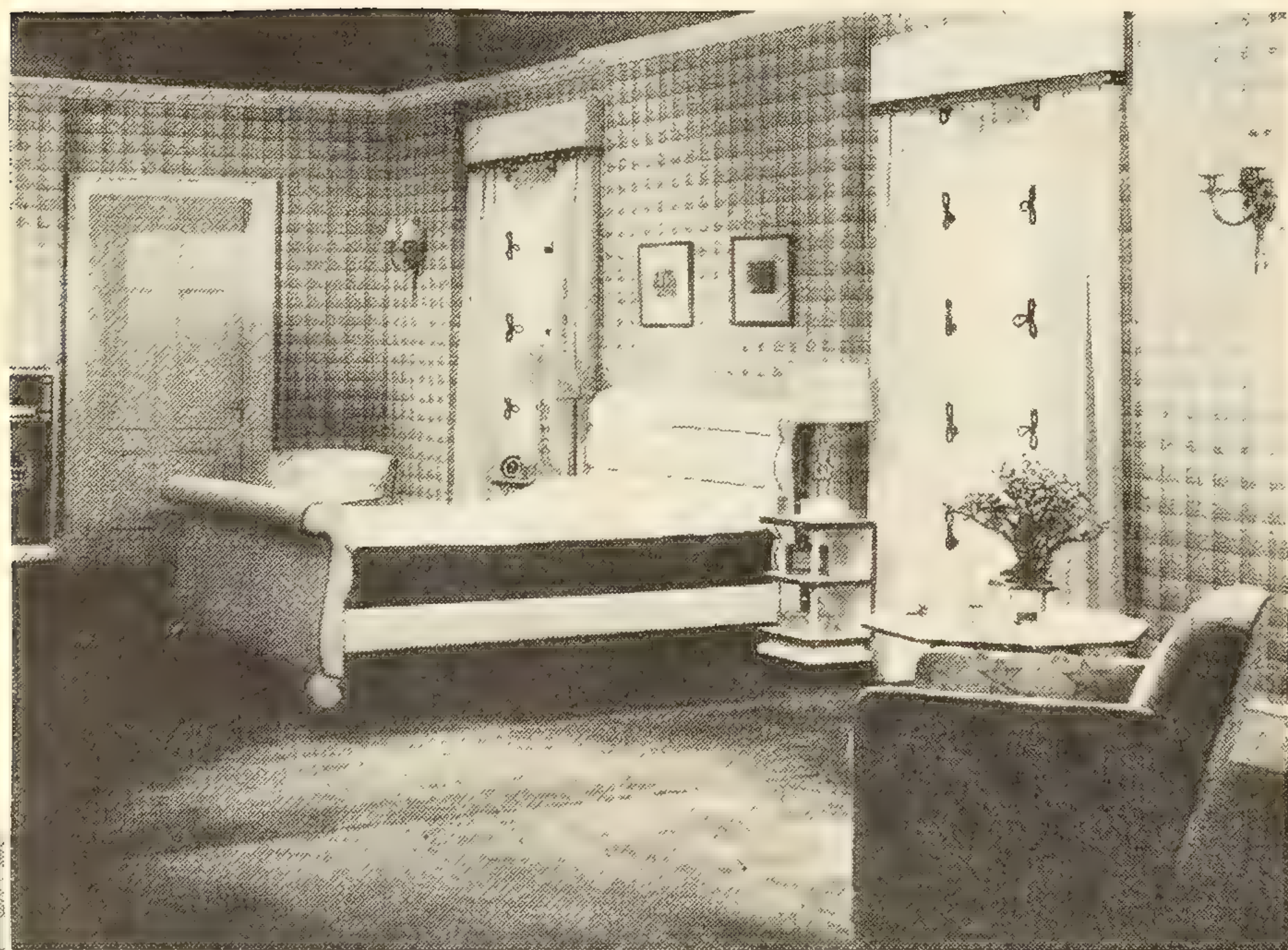
vidual lashes more readily and removes excess bits of mascara . . . . Even better, to my mind, though, is one of those tricky little eyelash combs that are beginning to create a ripple. French women, who have long been expert at applying eye make-up, have used them for years. I can give you the trade name of a very fine one, if you like. You will cherish it as fondly as your lipstick after you have used it a few times and discovered how neatly it improves your mascara technique. It is an asset, too, in grooming heavy brows—particularly the kind that are curly and refuse to stay put. The price of this gadget is only 75 cents. If you will write to me, enclosing a stamped self-addressed envelope, I shall be glad to tell you where you can buy it.

If your lashes are unusually sparse and you want to make them look heavily fringed for an evening of conquest, try this: Take a light film of cream on your fingertip and brush this evenly on your lashes. With a bit of cotton, apply face powder lavishly over the creamed lashes and then brush on mascara. Result: Your lashes look twice as long and three times as thick. The powder clings to the cream-covered lashes and gives them more bulk, you see. This would scarcely do in the cold, hard light of the office, but at evening parties it is guaranteed to paralyze strong men. [Continued on page 69]



# Designs for Living Smartly

What the well-dressed houses  
will be wearing tomorrow ...  
as predicted by Hollywood today



Who isn't eager for new ideas in home decoration? And who doesn't find them in today's movies? For example, this modernistic bedroom, designed for "Age of Indiscretion" . . . with plaid wallpaper, white furniture of simple design, banded with dark leather, "pajama fastenings" on the linen curtains





18th Century English, yet modern in feeling and highly livable, is Paul Lukas' living room in "Age of Indiscretion." The color scheme is yellow, white and brown. The draperies are hand-blocked linen, matched by the two lounge chairs; the two sofas are in chintz, with box-plaited ruffles of yellow, white and brown. Even the fireplace has a cool fresh look



All Photos by Tanner



Left, the last word in glamorous femininity . . . Helen Vinson's bedroom in "Age of Indiscretion." It is a pastel room in tones of pale blue and peach. Blue are the draperies, the bed, the bench and one chair; peach are the rug, the bedspread, the polka dots in the wallpaper



The SUMMERTIME is the Ideal  
TIME TO REDUCE



... Read how  
Miss Jean Healy  
reduced her hips  
**9 INCHES!**

"I read an advertisement of the  
Perfolastic Co. and sent for  
their FREE 10-day trial offer."



"They actually al-  
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the Perfolastic for  
10 days on trial ...

"and in 10 days,  
by actual measure-  
ment, my hips were 3  
INCHES SMALLER"

"In a very short time  
I had reduced my  
hips 9 INCHES and  
weight 20 pounds"

**WE** want YOU to test the Perfolastic  
Girdle and Uplift Brassiere at our  
expense! Test them for yourself for ten days  
absolutely FREE! We are so sure that  
you, too, can reduce your waist and hips  
without diets, drugs or exercises, that we  
make this unconditional offer ...

**REDUCE** Your Waist and Hips  
**3 INCHES** in **10 DAYS**  
... or no cost!

**Massage-Like Action Reduces Quickly**

Worn next to the body with perfect safety, the  
tiny perforations permit the skin to breathe as  
the gentle massage-like action removes flabby,  
disfiguring fat with every movement, stimulating  
the body once more into energetic health!

**Don't Wait Any Longer — Act Today**

You can prove to yourself quickly and definitely  
in 10 days whether or not this very efficient girdle  
and brassiere will reduce your waist and hips  
**THREE INCHES!** You do not need to risk one  
penny ... try them for 10 days ... at no cost!

**SEND FOR TEN DAY FREE TRIAL OFFER!**

**PERFOLASTIC, Inc.**  
Dept. 77, 41 EAST 42nd St., New York, N. Y.  
Please send me FREE BOOKLET describing  
and illustrating the new Perfolastic Girdle and  
Brassiere, also sample of perforated rubber and  
particulars of your 10-DAY FREE TRIAL OFFER!

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Use Coupon or Send Name and Address on Post Card

## What Singing Does for Girls

[Continued from page 30]

more similar letters have arrived. I am thrilled to death by the idea.

"I think I can organize one in every city of any size in the country. And I intend to hold a singing contest among all members. Each chapter will select the best voice, and from among those first winners a committee will select, let us say, the ten most outstanding. I will hold a personal audition of these ten, and the boy and girl whom I select, I will either finance in a musical education here and abroad, or I will arrange for such education. Won't that be wonderful?"

I wanted to know, from one whose experience has been so broad, what singing can do for a girl. Miss Moore did not hesitate a moment:

"It can give her freedom. I began to sing because I could see that it would take me and lift me out of the hum-drum life I was leading. I think that, consciously or subconsciously, most girls have that ambition—to escape mediocrity. People who might be indifferent to a girl looking for a routine office position will be considerate of one who is ambitious to be a singer. She has unpredictable potentialities. People were kind to me on the road up, and I want to be kind to others who are starting."

**B**UT requests for advice about voice lessons are only one of the many problems that the letter-writers ask Miss Moore to solve for them. Recently, for example, a mother wrote this: "The doctor wants to remove the tonsils of my little boy, aged eight; but I have heard that no great singer ever had that ability with his tonsils removed. I want my boy to become an opera singer, and I am afraid of this operation. What shall I do?"

And how, if you were Miss Moore, would you answer that?

"I feel both flattered and humble beneath this barrage," smiled Grace Moore, "and at times I am at a complete loss. I think the club idea is my only possible solution. Don't you?"

It is hardly believable, but until the time when she first learned of the success of *One Night of Love*, Grace Moore was one of the most shy, self-conscious women in the world. Every appearance before the opera audience in the Diamond Horseshoe at the Metropolitan meant chills along her spine. She had to brace herself against stuttering when she met other celebrities. But the success of that picture was her salvation. With the cheers of the audience ringing in her ears, she emerged from its first preview a new woman, with the utmost of poise and self-confidence.

"I want to tell the whole world who gave me my first confidence when I went into that picture. I felt as if I had to show everyone else what I could do; but the workers on the set—the

'grips,' the 'juicers' and the carpenters and the handymen—seemed to say, without speaking, 'Atta girl, Gracie, we know you're tops!'"

**T**HOSE who have seen the rushes and have heard her singing in this second Columbia picture, *Love Me Forever*, declare by the Great Horn Spoon that it eclipses *One Night of Love*. Miss Moore, when questioned, only smiles. She does not think that, because of the success of that picture, the screen is ready for complete operas. She is in favor of more experimenting first. But she feels that the great operatic day in pictures will soon come, because of the experience being gained through such pictures as hers.

"In this new film, I am doing something that has never been done on the screen before. I am singing two complete acts from *La Bohème*. And, speaking of new things, I hope that natural color soon will be here—as they say it will after *Becky Sharp*. Imagine, if you can, *Carmen* on the screen in full color! I shall feel myself a pioneer in opera for the screen."

Miss Moore thinks that if a girl learns to sing, even though she may never reach the operatic or even the musical comedy stage, she cannot help but develop her personality.

"Singing is an outlet for self-expression," she insists, "an emotional outlet that leaves her clean and fresh of mind, with none of the morbid inner reactions of the girl who is dissatisfied with her environment and broods. No girl with a trained voice can brood and make herself mentally ill. She sings. And singing inspires a certain degree of self-confidence in her, even though it failed to do so in my case. It makes her more attractive to men and, to any girl, that is a desirable attribute."

Finishing *Love Me Forever*, she has gone to England to sing for the King and Queen at Covent Garden. And although she will not comment on it, a close friend of hers confides that she may receive the highest honor France can bestow—the ribbon of the Legion of Honor. Italy, too, has honors in store for her; and, while she is in England, she will be given the well-deserved honor of being presented at Court. But this will be the real thrill of this trip abroad:

"I need rest," she told me, "and to think that we are to have two entire weeks, just my husband and I, in my wonderful home near Cannes!"

During the filming of *One Night of Love*, reports that Miss Moore was temperamental went the rounds. When I asked her about the truth of the report, she laughed:

"On this film, I have eight different bosses, and I suppose that each day, each of them waits for the temperamental Moore to explode. Watch me fool them—watch me fool them!"



*"I want my sleep to be  
beauty sleep — so I never let stale  
cosmetics choke my pores all night"*



STAR OF PARAMOUNT'S "SHANGHAI"

*says* **CAROLE LOMBARD**

"YES, I use cosmetics," says Carole Lombard, "but thanks to Lux Toilet Soap, I'm not afraid of Cosmetic Skin!"

This lovely screen star knows it is when cosmetics are allowed to *choke the pores* that trouble begins — tiny blemishes appear — enlarging pores — even blackheads, perhaps.

**Cosmetics Harmless if  
removed this way**

To guard against unattractive Cosmetic Skin, always remove cosmetics *thoroughly* the Hollywood way. Lux Toilet Soap has an ACTIVE lather that sinks

deep into the pores, safely removes every vestige of dust, dirt, stale cosmetics. Before you put on fresh make-up during the day — ALWAYS before you go to bed at night — use the gentle, white soap 9 out of 10 screen stars have made *their* beauty care for years.





# Lyle Talbot

PICKS MOST  
**APPEALING LIPS**  
IN INTERESTING TEST



HERE ARE THE LIPS LYLE TALBOT SAW



Here's  
the reason  
Tangee lips  
won with  
Mr. Talbot



• "I may be old-fashioned," said Lyle Talbot, "but I like a girl's lips to have a fresh, dewy look. That's why I don't like paint." And millions of men must feel the same way. For more and more girls now have natural-looking lips . . . Tangee lips.

• Lyle Talbot makes the test between scenes of "Oil for the Lamps of China," the Cosmopolitan Picture released by Warner Brothers.

Tangee is an amazing lipstick that gives your lips color *without* painting them. It contains a magic color principle that changes on your lips to a warm shade of blush rose. There are two sizes: \$1.10 and 39c. Try Tangee today. Or for a quick trial send 10c and coupon for the 4-Piece Miracle Make-Up Set offered below.

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# Loretta Young's Romantic Secrets

[Continued from page 27]

And I was glad about what I saw one day nearly a year afterward. It was not healthy for a young girl to be as emotionally serene as Loretta had been for those twelve months.

That day I saw her eyes dancing up to a tall, black-haired Irishman.

"Do you know George Brent?" she flung at me eagerly. And almost in the same breath she added, "I've never had so much fun on a picture as we're having on this one!" It was a drawing-room type of drama, with gay sets, wonderful music, even more wonderful gowns. It was a fitting background for the budding of any romance, and George and Loretta seemed to be holding onto their movie mood "after hours" at the Cocoanut Grove and the Biltmore.

Sometimes David Manners, also a member of the cast, accompanied them. For once the gossips were baffled. Who was interested in whom? And what about the lady known as Ruth Chatterton? Didn't she have prior rights to Mr. Brent? Apparently not, for he escorted Loretta everywhere. Ruth departed for Paris "on a visit" and the studio sent Mr. Brent and Miss Young on a personal appearance tour. Loretta's mother accompanied her and George was all attention to the two of them.

Then the headlines broke. The whole world knows what they were—the Chatterton divorce from Ralph Forbes and, twenty-four hours later, her marriage to George Brent. What it doesn't know is the story *behind* the headlines. The story of Loretta's heartbreak. She and George had been playing in one of the large cities the night before Ruth's boat docked and at supper after the last performance George told her. "Loretta, I'm going to marry Miss Chatterton—if she'll have me." He said it simply, in the way a man confides in a friend. It had never occurred to him that Loretta *cared*. Not in that way. They had been good pals. They had—but at the sudden tears in her eyes, he was horrified. "Don't be silly, child. You don't care about me really. It's something you've created in your imagination . . ."

The girl held out her hand. She wasn't trembling any longer. "Sorry, George. I didn't understand. The best of luck to you—always." Game little sport. Chin up. Smile. *Smile*, even though you walk through your days blindly and weep through your nights.

I SAW them together about fifteen months later—Loretta and the fine young fellow to whom she had finally become engaged. He was a non-professional, a likable chap who lived in Los Angeles. It wasn't a feverish romance. It was built on the firm foundation of mutual respect and appreciation—yes, and dreams. They would be married soon. Loretta would give up the screen to make a real home for him. That, she reasoned, was the least she could do

when he had given a meaning to life again, helped her forget the sting of disappointment.

At noon one day he telephoned her at her studio dressing room. His voice sounded strange, tightened with pain. In quick little gasps he told her. They were rushing him to the hospital. . . . It was for an emergency appendix operation.

Through the eternity that was that afternoon, she waited. At six the call came. It was all over—with a definite, terrible finality. He was dead.

Outside of their intimate circle, the two had managed to keep their engagement secret . . . so Hollywood could only guess the reason for the change in Loretta. There was a new softness to her mouth, a new depth of feeling to everything she did.

**B**UT the Young home is essentially a jolly place, where misery and heart-ache find it hard to flourish. The atmosphere is as light and cheery as a June morning and in time Loretta was able to respond to it.

Being young and beautiful and famous, she has always attracted a great deal of attention. Men cluster around her like bees around honey. Once, I asked her the secret of finding romance.

"Tenderness, I think," she said. "And thoughtfulness. You have to use your imagination so that you can foresee things that will bring you and the man you love together. I don't believe a girl gains half as much when she's the hail-fellow-well-met type as she does when she's sweet and wholly feminine."

Certainly, Loretta herself is as dainty as possible. Perhaps that is why, in the law of contrasts, she shows preference for men of the ex-football-hero variety. There was one who entered her life, appearing with her in a picture, and whose unconscious charm caught Loretta off-guard. He, too, had experienced a broken romance. Between the two of them, there was a silent bond of sympathy—a bond that developed, before Loretta was aware of it, into an emotion she had never experienced before.

But, suddenly, his broken romance mended—and Loretta with characteristic courage, said goodbye . . . with a smile and a "Good luck, always!" It was a goodbye that cost her the sharpest suffering she had ever known. The only way to heal it, she reasoned, was to plunge into work, to lose herself in work.

And so at twenty-two Loretta Young knows what it is to bury grief in work. She has the quickened sympathy and understanding of a woman far beyond her years. And when she starts off on her search for happiness she will find adventure and romance waiting for her—as they surely must be waiting for a girl who has made such a gallant gesture of living.



# How beautiful New York models keep their teeth lovely



**CATHERINE WEARY**  
(above) Winning a Western Beauty Contest led Miss Catherine Weary of Chicago, Ill., to success in ateliers and photographers' studios.

**ELIZABETH RUSSELL**  
(left) Elizabeth Russell, most photographed of N. Y. models, has been "snapped" at least 5,000 times.

**JOSELYN REYNOLDS**  
(left) Pressed into service during a shortage of models in a Fifth Avenue Shop, Joselyn Reynolds has prospered ever since.

**PEGGY LADEN**  
(right) Whenever a photographer gets a call for a "sweet sixteen" type, out goes an SOS for Peggy Laden.

**DOROTHY WALLACE**  
(left) Dorothy Wallace of Dallas, Texas, is highly successful in her work, but her real ambition is for the operatic stage.

There are no sterner judges of tooth paste than these women. Since their jobs depend on their good-looks, they cannot afford to take chances on doubtful preparations. For them only the best will do, *and it must produce results*. That is why so many of them use Listerine Tooth Paste, year in, year out.

They have found, as more than two million other women have discovered—that Listerine Tooth Paste accomplishes quick results that are simply amazing. Dingy-looking teeth made brighter . . . lustreless teeth given a wonderful sparkle after a few brushings . . . unsightly discolorations disappearing after a week or two . . . all without harm to the precious enamel of the teeth. Safety is one of the appealing factors of this truly remarkable dentifrice.

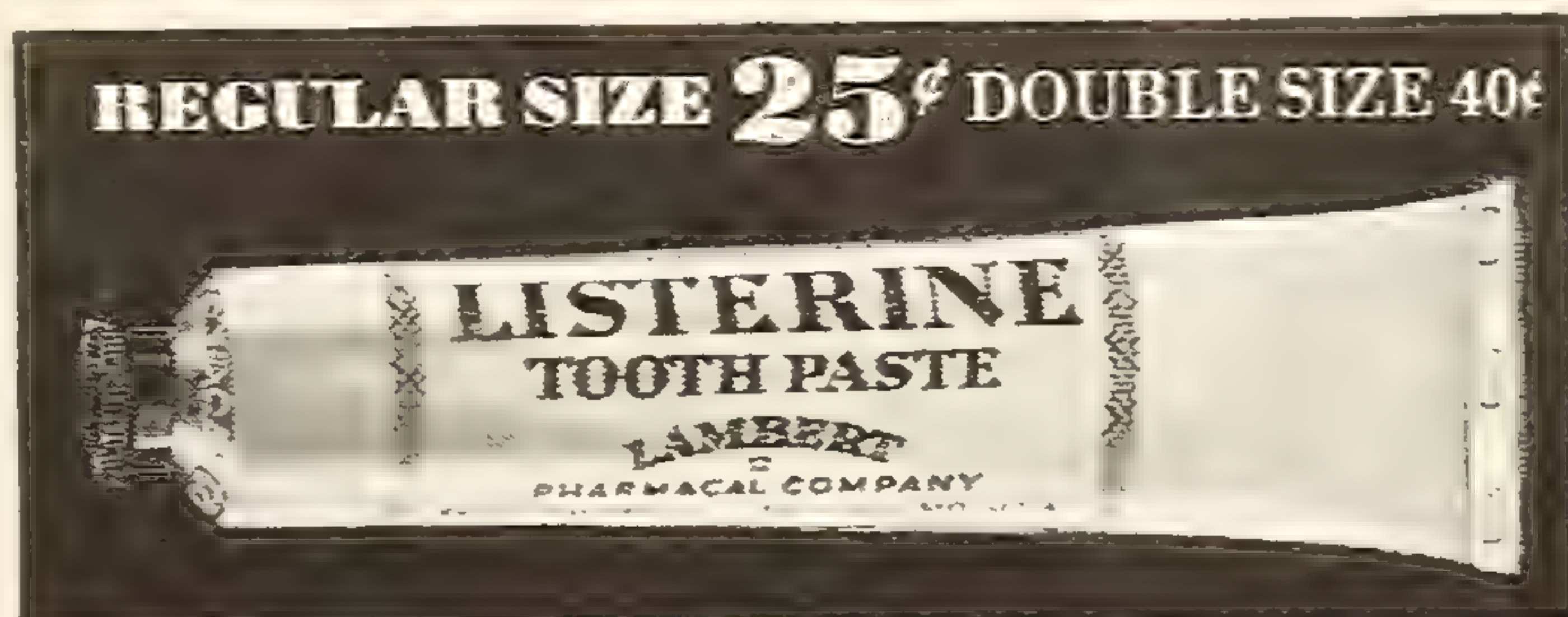
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are now using is a good one. But we would like you to switch to Listerine Tooth Paste for the time being and try this dentifrice from the famed Listerine laboratories.

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liant sparkle it gives them after a few days. And then look for that wonderful feeling of mouth freshness and invigoration following its use—like the delightful effect of Listerine itself.

Get a tube today at your nearest druggist or department store. In two sizes: Large Regular, 25¢, and Double Size, 40¢. Lambert Pharmacal Company, St. Louis, Mo.



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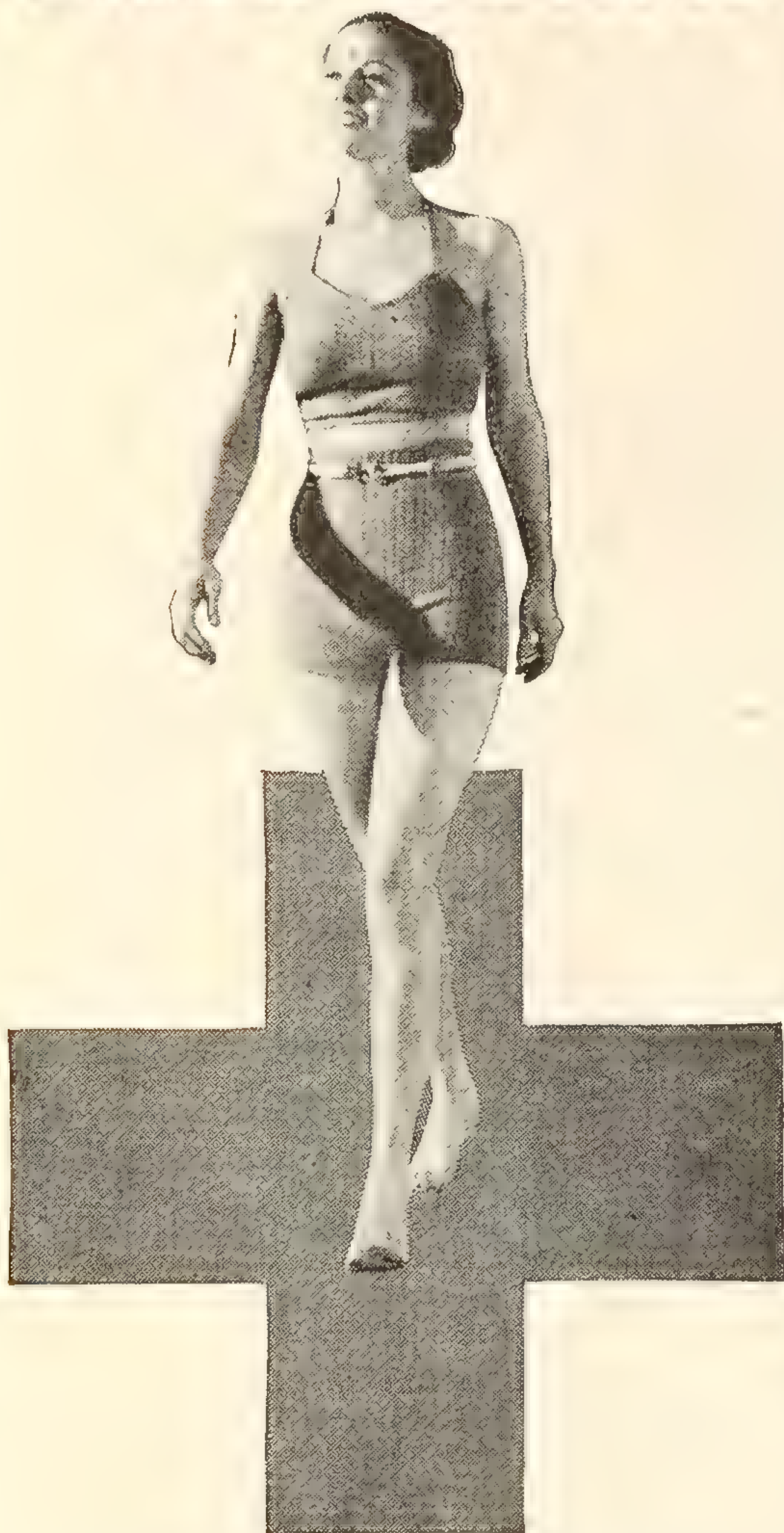
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TOOTH POWDER  
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**Improved Shape**—Slip-proof tabs hold plaster flat, always in place. Fits over any corn—prevents pressure—allows toes to keep normal position.

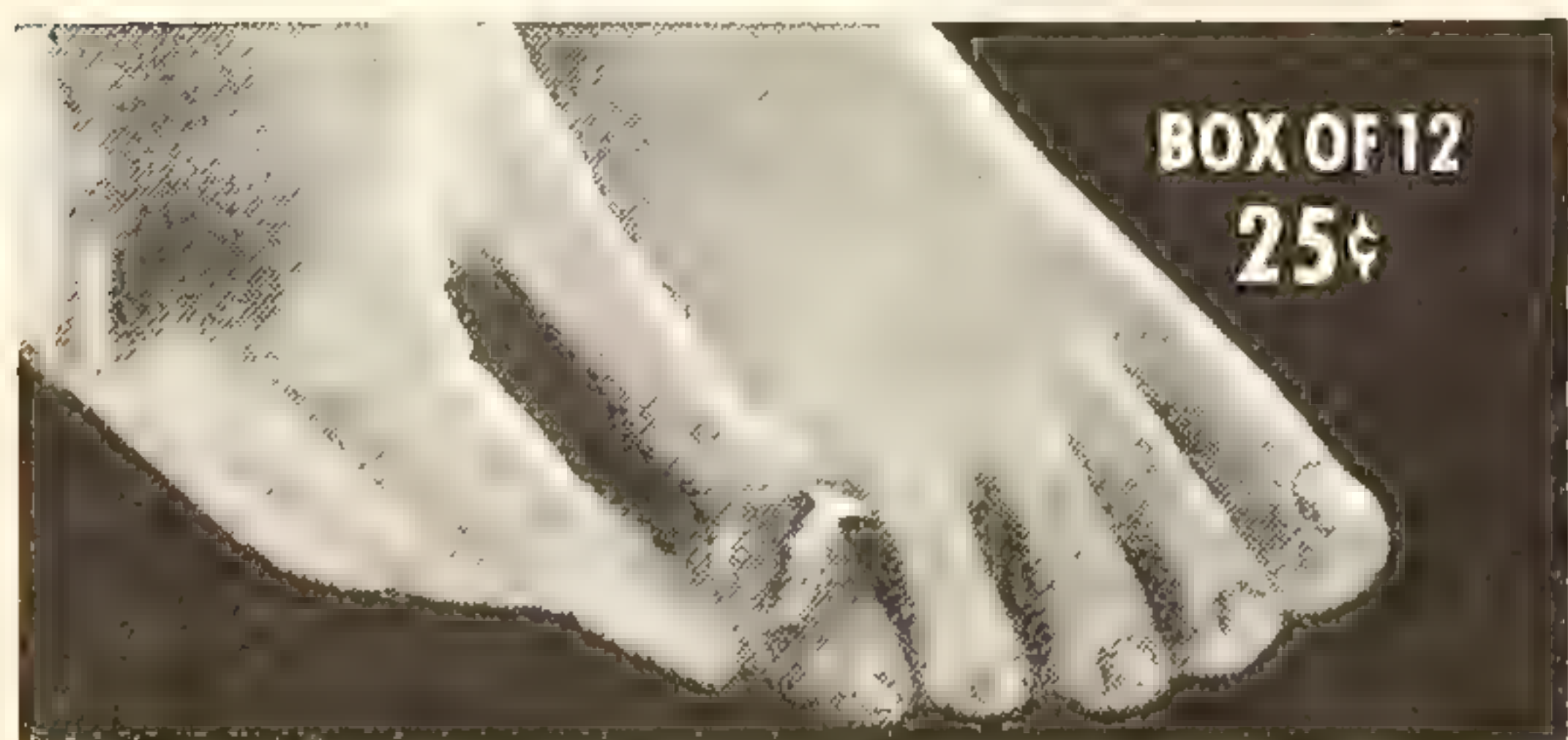
**Never Sticks to Stockings**—Because it is smooth, glossy. Waterproofed by the exclusive Drybak process. Not affected by bathing.

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For professional foot treatment see a Chiroprapist

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**RED CROSS  
DRYBAK  
CORN PLASTER**  
(Also Drybak Bunion and Callus Plasters)

## I've Seen the Unseen Hepburn!

[Continued from page 25]

her sets closed comes from directors and producers, besides being her own wish. It is the only way she can do her best work."

**M**Y NEXT inquiries were launched at Jean Woodall, Hepburn's personal hairdresser, who has been with her on six pictures.

"What's it like—working for Hepburn?" I inquired casually.

"Katherine's marvelous," was the flat-footed reply. "Of course, she has a temper and storms around when things go wrong. But she's real. She's sincere. If she likes you, she will go the limit for you, and she doesn't know how to be one thing to your face and another to your back."

And I wish Hepburn could have stood by when I asked Robert de Grasse, her cameraman, how he liked her. There was absolute reverence in his voice when he answered.

"No one will ever have a place in my regard quite like Katharine," he said. "You know, she gave me my big chance. I had only been assistant cameraman on her pictures before. That was in *Spitfire* and *The Little Minister*. When Mr. Gerard, her chief cameraman, died, just a few days before the last picture finished, I handled the last shots. When it came time to choose a cameraman for this picture, she let me have a chance to do it. She could have had any cameraman in Hollywood she wanted, and ninety-nine out of a hundred stars would have chosen some man with a big reputation. But she was willing that I, almost an unknown, should have the chance. I'll never forget it. I only hope my work will prove worthy of her faith in me."

**B**Y THIS time I had begun to wonder what was the matter. Maybe my approach was wrong. I had been unable to find anyone who disliked Hepburn. I decided to try a few outright questions. Philip Moeller, the director, ought to be a good subject for this attack, I thought—if I could get up the nerve to walk up to him.

Well, I did get enough courage. And I asked him point-blank, "Is Hepburn difficult to direct?"

"Heavens, no," he said. "She is the easiest person to direct I have ever handled and she has the quickest mind of any young player I have ever known."

"But isn't she stubborn?" I insisted.

"Sure, she is," he said, "but it is an intelligent stubbornness. She will hold to a point as long as she believes she is right. But once you present arguments that change her mind, she will swing to your side with the same enthusiasm she had for her own opinion. It has been an inspiring experience to work with her."

My new system did not seem to be any more productive than the other, but I kept at it. Maybe Jane Loring, associ-

ate director, would have a different slant on Hepburn.

"Find Hepburn tough to work with?" I nonchalantly asked.

She laughed.

"I expected her to be, but was amazed at how wonderful she is," said Miss Loring. "Don't let anyone tell you she is hard to work with. She isn't. They don't know their business if they say it. Besides being a grand person, she is the most perfect screen personality I ever have seen. Her change of expression and mood is so smooth that it is almost fluid. And she knows every angle of the mechanics of the game and is willing to cooperate to fit her art to camera limitations. If Katharine Hepburn ever wants to quit acting, she could be a great woman director."

Last of all, I asked Charles Boyer if he had been nervous about playing opposite her.

"I'll have to admit I was a bit nervous before I met her," he said. "I had heard plenty about her temperament and how hard she was to get along with. But she put me at my ease immediately. She greeted me cordially and showed none of the haughtiness I had been led to expect. She might have been a minor member of the cast, she was so friendly and natural. Personally, she is charming, and as an actress, she is a genius. The secret of her greatness, I believe, is her unwillingness to give anything less than perfection to her work. As a result, she achieves rare beauty in her art."

**B**Y THE time I was through playing "extra" in her picture, I had an entirely new picture of Hepburn, and, I believe, a true one. No one who has not seen her in all her moods or talked with those who are closely associated with her day after day, could possibly describe her. She is as many-sided as a finely cut diamond. To hold up one side as a mirror for her entire character and personality would give as erroneous a picture of her as trying to visualize America after seeing only the New York waterfront.

I've learned this much about her:

She has a fascinating personality that makes her irresistible when she wants to be nice, and a super-intellect that makes her intolerant of trivialities and small minds. She is almost a puritan in her mode of living, yet generous. She is devoid of pettiness in any form; hot-tempered, but square enough to respect you, if you fight back when she attacks unjustly; as stubborn as a mule when she believes she is right; possessed of an abiding scorn for trickery of any kind; and has a keen sense of humor about herself as well as others... In short, she is a regular person with plenty of faults, but a heck of a lot of virtues.

And if you still believe the fiction that Hepburn is haughty, just remember that everyone on the set calls her "Katharine"... and she likes it.





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**Compare Her  
Measurements  
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**W'GHT. 120 Lbs.**  
**BUST . 35 In.**  
**WAIST . 26 In.**  
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## Be Simply Charming!

[Continued from page 45]

wear the tiny, high-necked jacket with the elbow-length cape sleeves. I like these three great buttons down the front, and the little tailored collar. The only trimming is this very wide scarlet patent leather belt, which just shows beneath the short jacket. With the money I saved on the dress, I bought scarlet slippers and a scarlet purse to match the belt. Result—an ensemble that always brings me compliments.

**T**HIS flowered satin gown illustrates the same idea. It is plain, as you see. The lavender, blue and rose colors of the large floral pattern are so delicate that they almost blend into the ivory background. The neck is fairly high in front, but very low in back. This big, puffy hyacinth-blue taffeta bow at the back of the waist is of the same material with which the elbow-length puff sleeves are faced. Blue satin pumps to match the bow add dollars to the appearance of the gown and give it that necessary accent.

By "simplicity," I don't mean severity. Take this sapphire blue net, for instance. The full skirt is tucked clear to the hem, and the tucked blouse fastens high at the neck with cerise velvet bows. The blue taffeta slip is cut very low in back, about normal in front. I like the big puffed sleeves of tucked net, don't you? The dress is almost tailored, but the fabric, the color and the bows give it chic and a party air. Sapphire-blue pumps go with this gown.

Here is one of my favorites. It is almost the same style as the blue net, but it is of red and white candy-striped blistered organdy. A girl of my type can never be exotic; she can never in this world do any fancy slinking—but she can be piquant. The red satin ribbon sash hanging down the back of this frock, and the red satin bow under the chin on the johnny collar show you what I mean. You have to be young to wear it. An older woman in the same thing would be utterly silly.

This, I think, is the ideal summer wrap for such dresses. It is merely a man's double-breasted, beltless overcoat copied for me in white starched piqué. Unless I have a full-length wrap, such as this one, I like my evening frocks to have matching jackets. I would rather have one costume, complete down to the last detail, than seventeen dresses without the correct accessories.

Even in these accessories, simplicity should be the dominating principle. Consider slippers. A plain brogue for daytime sports wear is perfect. And a plain pump for dress is faultless. Only a girl with the most beautiful feet and legs in the world can dare to

wear bows or flashy buckles on her shoes. Straps can call attention to thick ankles.

**N**O gown can look better than the lingerie beneath it, and I believe the underpinnings are fully as important as the top layers. I love dainty, feminine underthings, but somehow I never have been able to get together with my lingerie, and almost everything I have is tailored. I prefer monograms to any other trimming on underwear. I myself embroidered the "Maureen" on those six little white satin shorts. All my nighties have initials, or my name embroidered on them. I never wear pajamas to bed.

I much prefer bed jackets to kimonos, and here are some of my pets. Best of all, I like this heavy white crêpe with the field flowers in blue, red and gold printed on it. It doesn't look much like a bed jacket, of course, but it goes beautifully with the ivory, gold and blue of this room. This love of a pink velvet jacket with cream lace appliqué was given to me at Christmas by my father. I have another pink velvet one, with lots of pink marabou all around it, but my dog attacked it and left the marabou mangy in spots.

I believe that I am one of the few girls in Hollywood to wear petticoats, but I do hate to see through skirts. Not that I hold any love for slips. I think there must be some solution for abolishing the slip and the shadow effect simultaneously, but I haven't found it yet.

These dozens of small white satin bags, tied up with blue and pink ribbon, are the result of an ambitious day at the studio. Between takes I made jackets for all my sachet packs. I like nice perfumes, bath salts, and sachets. Flower scents are the only suitable fragrances for a girl of my type, but I think they should be an integral part of any girl's wardrobe. They add that final touch of grooming that men find so alluring. They are to a woman what fresh flowers are to a room—without them, her personality is dormant, devitalized.

I have tried to tell you truly all my rules for dressing. You can easily see, I think, that I have proved my point about simplicity. My own wardrobe illustrates that you can get along with comparatively few clothes if those few are carefully chosen with an eye to color, to line, and to wearability. I suppose the final test of any woman's success in dress, however, is whether or not men find her charming. Men are quick to sense things wrong with a girl's appearance, although they may not know the cause. If they find you attractive, and if you feel well poised in your clothes, you are correctly gowned.



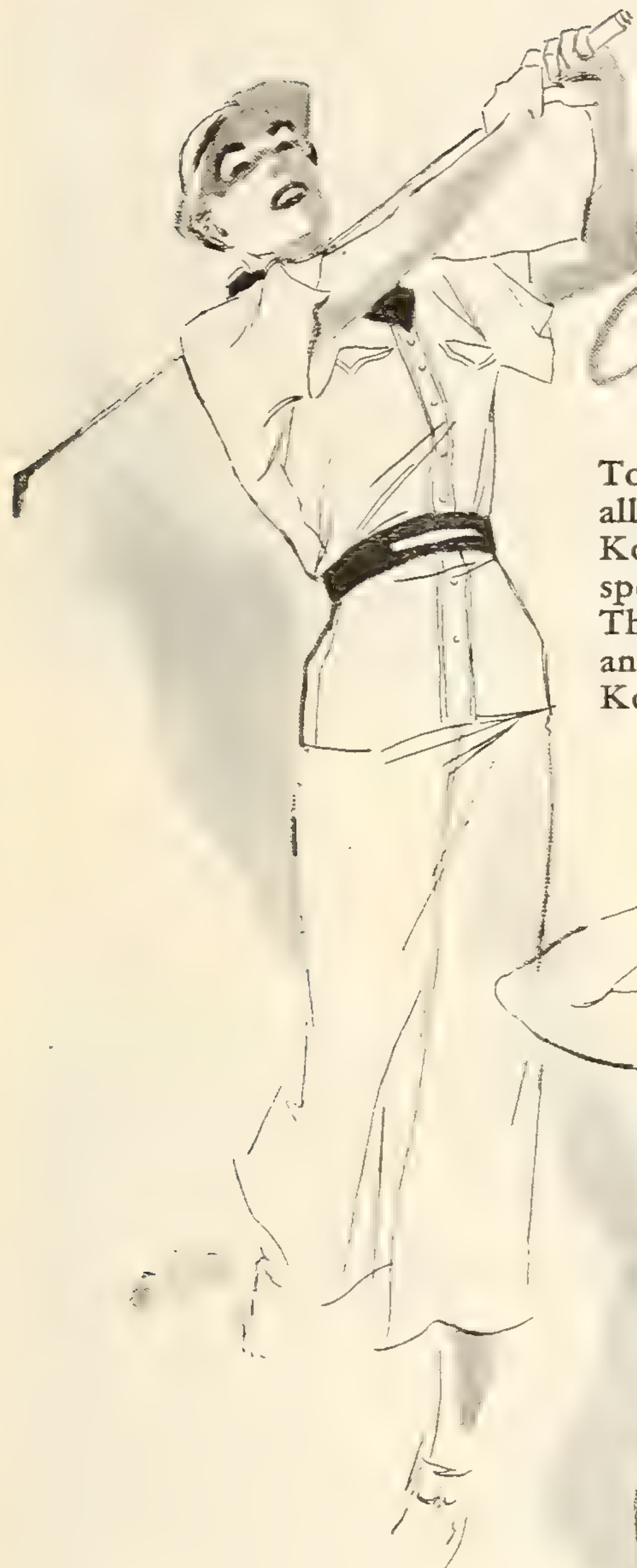
# "Only in Kotex can you find these 3 satisfying comforts



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*Three exclusive features solve three important problems every woman faces. I explain them to you here because there is no other place for you to learn about them."*

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To prevent all chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn.



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Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always.



I'VE always felt that the real facts on this intimate subject were withheld from women. So here I present information every woman should know.

I realize that most sanitary napkins look pretty much alike. Yet they aren't alike either in the way they're made or in the results they give. For only genuine Kotex offers the 3 exclusive advantages I explain on this page—the 3 features that bring you women the comfort and safety you seek. And with Kotex now costing so little and giving so much, there's really no economy in buying any other kind.

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Serve yourself some summer comfort . . . à la Joan Blondell! Like her airy, cool-looking dining room?

# Hot Weather Menu Tips

Who's afraid of a heat wave? You can escape the kitchen this summer and still serve tasty dishes. Here's how!

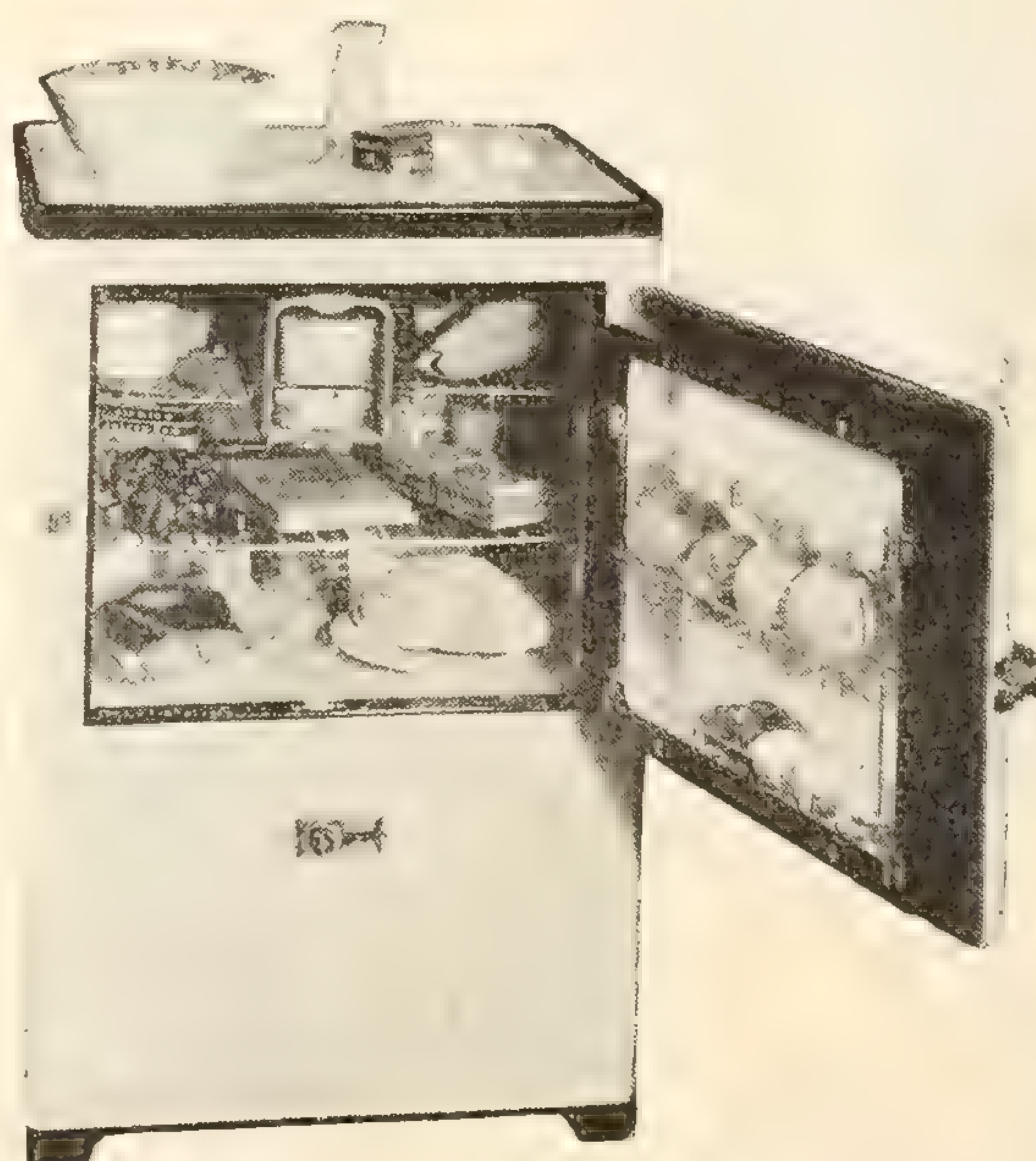
BY JOAN BLONDELL

**T**HE KITCHEN is actually the hub of the household! I found that out a number of years ago back in New York when several of us small Blondells were continually clustering around my mother in her warm, steamy kitchen. I realize now that she must have had the patience of Job with us, but she always seemed to manage things so beautifully.

"If you just prepare your dinner in the cool hours of the morning, so that all you have to do is to cook it in the late afternoon when the heat is stifling—why, half your summer kitchen troubles are over!" she would tell us. And she was wonderfully right.

One of her favorites was the one-dish meal. And it is one of mine, too. It is a time- and money-saver for any busy woman. Right after breakfast, you can start it. If you have five or six in your family, take about 3 pounds of shoulder lamb, and, without cutting, put it in a stewing pan and cover with one quart of water. Add a bay leaf and some whole peppers to season, and cook slowly until the meat is half

done. Pare 6 small dry onions, and clean and scrape 1 bunch of carrots, then put both vegetables in cold water to soak until evening—or, rather, late afternoon.



A summer hostess' best friend is her electric refrigerator. This new Shelvador model has even a table top!

About three-quarters of an hour before dinner cut the lamb into small serving pieces, and place it in a large covered casserole. Drain the vegetables and put them on top. Pour over this the lamb broth that has been strained and seasoned with salt and pepper to taste. Let it cook in a medium oven for about 20 minutes. *Then* drop into the casserole biscuits made from the following recipe:

Sift three-quarters of a cup of flour, 1 teaspoon of baking powder, and  $\frac{1}{4}$  teaspoon of salt together; add 1 beaten egg and  $\frac{1}{2}$  cup of milk to make a drop batter. Stir in 1 tablespoon of melted butter. After you have dropped the biscuits lightly into your casserole (be sure to put the cover on tightly afterwards so that they will steam) let the whole thing bake for another 20 minutes or until



the biscuits are thoroughly done. Serve from the casserole at the table. It makes an unusually delicious dish.

Even though there is always a temptation to serve only cold meals on warm days, I like to include at least one hot dish for both luncheon and dinner. Not only does it make the cold dishes more tempting; it is good for the digestive system. But the hot dish does not have to be a heavy one.

Here are some summer menus that I consider treats:

**BREAKFAST:** Grapefruit juice, poached eggs, buttered toast, raspberries and cream, coffee or milk.

**LUNCHEON:** Grapes, dried beef à la King,\* broiled tomatoes, blueberry waffles, coffee or tea.

**DINNER:** Watermelon cocktail, chicken shortcake,\* fresh peas, broccoli, frozen ice cream cake.\*

**THAT** Dried Beef à la King\* is what the youngsters call scrumptious, and no mistake! This is the recipe:

#### Dried Beef à la King\*

- 2 tablespoons butter
- 1 tablespoon minced onion
- 1 green pepper, minced and seeded
- $\frac{1}{4}$  lb. of dried beef
- 6 tablespoons flour
- 3 cups milk
- $\frac{1}{8}$  teaspoonful pepper

$\frac{1}{2}$  cup button mushrooms, drained  
Melt the butter in the top of a double boiler *over direct heat*. Add the onion and green pepper, and simmer until tender. Pour boiling water over the shredded dried beef, drain, and add to onion mixture. Cook until the edges are crisp, and stir often. Put in the flour, stir until smooth; then slowly add milk while you keep on stirring. Place over hot water and cook until smooth and thickened, about 10 minutes. Then add pepper and mushrooms. Serves six. To serve two or three, make one half this recipe.

For the Blueberry Waffles, add fresh blueberries that have been well washed and dried, to regular waffle batter, allowing 1 cup of berries to each 2 cups of flour. Cook as usual but serve with powdered sugar mixed with nutmeg.

#### Frozen Ice-Cream Cake\*

Something to take their minds off the sizzling sun is ice-cream cake. You need: sponge cake, 1 pt. vanilla ice cream and 1 cup raspberry or strawberry jam.

Line the bottom and sides of a freezing tray from an electric refrigerator with sponge cake sliced about  $\frac{1}{4}$  of an inch thick. Spread 1 cup of the ice cream over the cake, spread

the jam over it, and top with the remaining 1 cup of ice cream. Then place in the refrigerator unit and freeze at lowest temperature until firm, or until dinner time at night.

**BOILED** chicken in the refrigerator is a boon to any housewife! There are so many things she can do with it. But the nicest thing, to my way of thinking, is to make individual chicken shortcakes. Shred and cream your boiled chicken in the morning so that all you will have to do at dinner time is to warm it. Then in the evening you can make your shortcakes. I like this recipe:

#### Shortcakes\*

- 2 cups flour
- 2 teaspoonsful baking powder
- 4 tablespoons shortening
- $\frac{1}{2}$  teaspoon salt
- 1 egg
- $\frac{1}{2}$  cup water

Sift together flour, baking powder, and salt. Add shortening and mix in thoroughly with steel fork. Add egg and sufficient water to make soft dough. Cut with a large biscuit cutter which has been dipped in flour, and bake in hot oven 10 to 12 minutes. When ready to use, split them, butter, and fill with the creamed chicken. It's as tasty a dish as you can find in a year's travel!

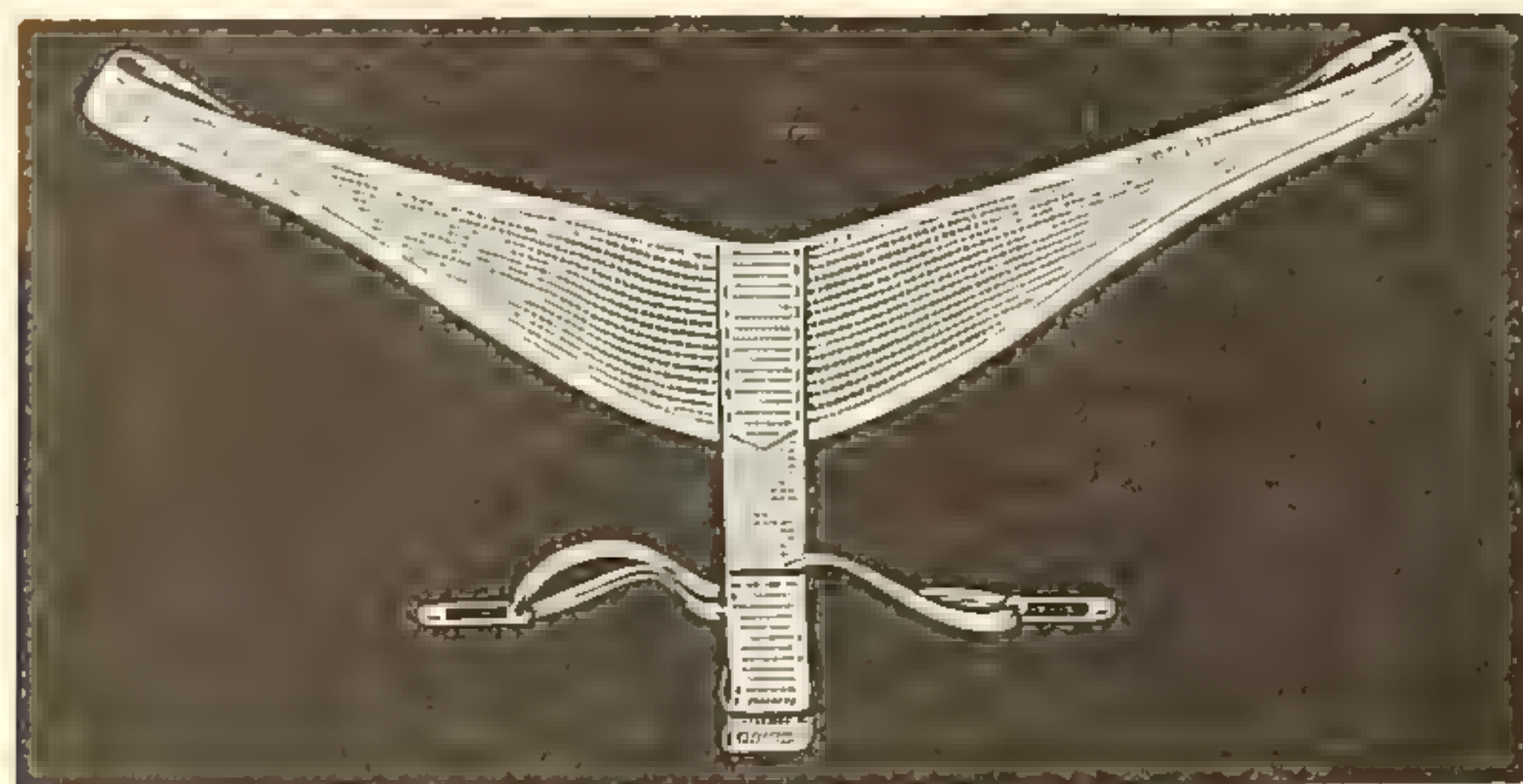
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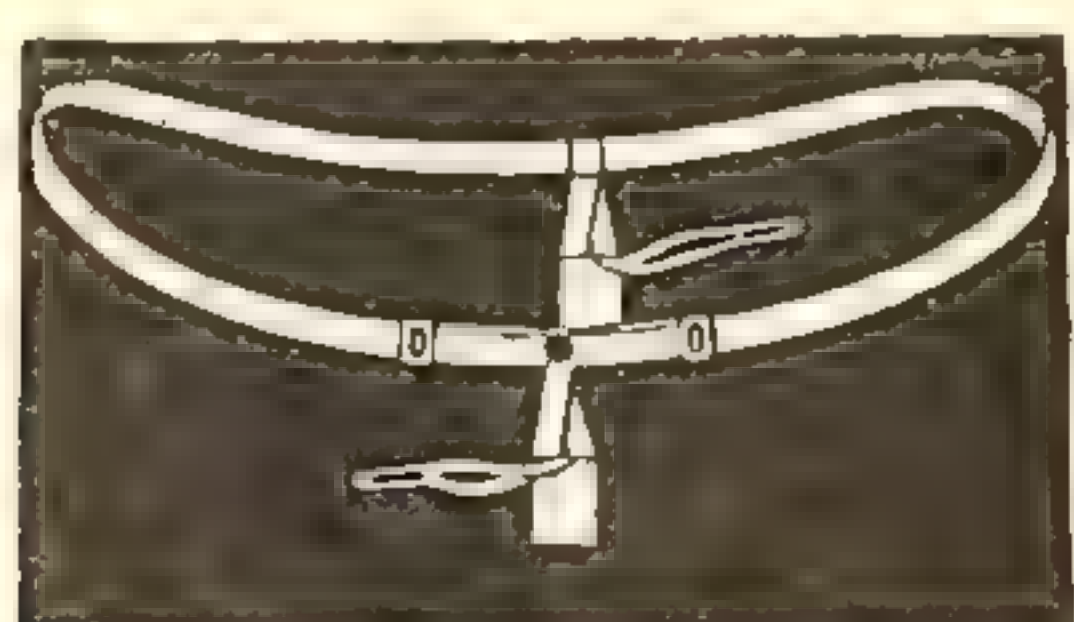


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*You'll like HICKORY DRESS SHIELDS, too*

## Shirley Temple—One Year Later

[Continued from page 36]

Her studio dressing-room bungalow, once Lilian Harvey's, is crowded with offerings from admirers. "Fortunately, the bungalow has several huge closets," laughs her teacher, Miss Lillian Barclay. "Shirley looks at all the marvelous things that come for her and says, politely, 'Oooo, how pretty!'" Then she puts them carefully away, keeping out only such simple things as any child her age would like. One of her dearest treasures is a cat somebody sent her. She loves the turtles that came from a little boy in Florida, too.

"And my dogs," adds Shirley. "My old last year's dog and my brand-new dog that we had in a picture and they said I could have for keeps."

WHAT have twelve months of adulation and attention, work, study, and exciting new experiences done to Shirley Temple? Well, for one thing, they have increased her salary ten times. They have given her a lovely new car in which to ride back and forth to the studio, and a new home with a playroom and a bedroom all her own.

"A year ago she slept in a crib in my room," Mrs. Temple says—a trifle wistfully, I think. "But except for having more space, I don't think Shirley realizes very much change in her life."

"She goes to bed at eight and gets up at seven as she always has. Her food is much the same as it was a year ago. I still wash and curl her hair myself. She has very simple dresses. The only time she goes to the movies is when her own pictures are previewed. She has her toys on the set so that she will have something natural to do as soon as the cameras stop turning."

"She has been wonderfully well this last year," Mummy says. "She hasn't had colds or upset tummy or other childish ailments. You see, work is just a glorious kind of make-believe to her and so it doesn't tire her any more than it would another little girl to play house or circus. If I ever see that it is tiring her—well, her movie career will be over at that minute! Her daddy and I decided that at the beginning. But she has been in pictures three years now, and she loves it more every year."

In the twelve months between April, 1934 and April, 1935, Shirley made great advance as an actress. It takes only half as long to make a Temple picture now as it once did. She needs very little rehearsing, takes no tests, and does her best work with the least direction. Her mother slowly reads aloud her part, after they have gone home in the afternoon, and Shirley listens intently. It seldom takes more than two or three repetitions of a line to fix it in her mind. New words fascinate her and her vocabulary has increased astonishingly.

"She has learned to read this year," Miss Barclay says proudly of her star pupil. "In all, she has read seven beginners' books. But her greatest pride

is her writing. She can write her own name today, instead of printing it as she did a year ago.

"The concentration, memory training and reasoning that her motion picture work demands has put her mentally several years ahead in one. The greatest change in Shirley this last year, to my mind, is her increased love of beauty—color, sound, the thought pictures she gets from the poems I read her. When she gets too old to be a Good Fairy, she says, she is going to write poems."

SHIRLEY, herself, explains about the Good Fairy. "You see, in the pictures I can fly all over the world and visit all the children," she says. "If I sing and dance for them, I can make them happy."

Thus simply has a wise mother explained to her little girl the fame and fortune that have singled her out from all the other little girls of the world.

Doesn't she—I ask her mother—have a good many questions about the scenes she enacts and the things she sees at the studio?

"No," says Mrs. Temple. "In fact, she asks less than she did a year ago. She reasons things out for herself more. Her gain in common sense is the greatest change I see in her."

"She isn't as talkative as she used to be with strangers. I think that's from having so many people ask her questions, and always the same questions. She sidles up to me and whispers, 'Mummy, you tell them.' But she is growing more poised. She is not nearly so excitable as she was. She has learned on the set to do as the older players do—drop a part as soon as the director calls 'Cut' and walk away, where once she would stay in her character for hours at a time."

"She leaves her work at the studio, too, unless there are lines to be learned. We never talk about pictures at home and are a very quiet, stay-at-home family. We know no movie people at all. I suppose we live exactly like most of the families in American small towns. Shirley has a big back yard where she plays with children she has known all her life. She's inclined to mother other youngsters her own age and she's usually the teacher or the doctor or the storekeeper in their games. Before she goes to bed, Mr. Temple reads her a story. A year ago it was a story about Peter Rabbit or the Little Red Hen. Now he's almost through 'Heidi' and they have finished 'Captain January.'"

Perhaps the greatest proof of Shirley Temple's advance this last year is to be found in the changed attitude of other players who are cast in her pictures.

"I thought I must be nearing the end of the trail to be asked to support a child star," James Dunn told me. "Now I think she's real and unspoiled and swell, and a great little trouper. And one of the things I'm proudest of is that Shirley thinks I'm all right, too!"



# ALLURING



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*"Lovelier every day". . . I Could See for Myself*

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**Phelactine removes hairy growths—takes them out—easily, quickly and gently.** Leaves the skin hair free. Phelactine is the modern, odorless facial depilatory that fastidious women prefer.

### Powdered Saxolite

is a refreshing stimulating astringent lotion when dissolved in one-half pint witch hazel. It reduces wrinkles and other age lines. When used daily, Saxolite refines coarse-textured skin, eliminates excessive oiliness and makes the skin glow with fresh, warm, youthful color.

## The Dempseys' "Wonder Child"

[Continued from page 37]

confess that they cannot keep their hands off her. Hannah hovers around the nursery most of the daylight hours when she is home, absorbed by the ever-changing drama of a baby assuming a definite personality. Jack rushes home from the restaurant at odd hours of the day, impelled by the urge to be in on the newest performances.

I have seen some proud fathers in my time, but I have yet to see one to equal Jack Dempsey. It is a surprise and a pleasure to make the discovery of this side of the big fellow who will always be known as "the champ." Towering in height and broad-shouldered in proportion, he looks every bit as much the he-man as when he was world's champion—even though now, he says, he has to go to a gym daily "to keep the old waistline down." (An unconscious testimonial to the quality of the food at Dempsey's Restaurant!) He isn't the type you would expect to see unbending before a baby. Particularly a baby of the feminine variety. Which only proves that you never can tell about a man until you see him in his home environment.

Any assertion that Jack is (or ever was) disappointed that "Joanie" is not a "Jackie" can safely be labeled a canard. For one thing, the Dempseys intend to have "at least two more"—and one of them, by the law of averages, should be a boy. And, for another thing, there is a home movie in existence to prove Jack's pleasure in the newcomer.

I have seen that movie—screened on the white wall of the Dempsey living room, a room spacious, yet intimate, that looks as if it might have been conceived by the smartest designer in Hollywood. It was, like the rest of the apartment, actually decorated by Mrs. Dempsey herself, giving vent to the suppressed desire of every woman... to be an interior decorator.

THE film begins with a simple heading, "Our Baby," followed by an imitation of screen credits, with direction, story, camera, costumes and sound effects all "by Jack Dempsey"—proving that he has a sense of humor and is forestalling any good-natured "ribbing" about his own performance in the film.

The baby looks like Jack. Big for her age (she weighed twenty-four pounds at eight months), she is also tremendously athletic for her age—with a disposition that bespeaks health. She gives a four-star performance, particularly in the scenes with her father, who puts her through a semicomical series of calisthenics. They also share several close-ups, in which Jack makes no attempt to resist "snuzzling" into that ticklish spot just below and back of her ear. A bit more of an armful for her mother, who is as petite as she is pretty, "Joanie" nevertheless leaves no doubt about her own cuteness.

After the screening, I made the comment that she already seemed to possess

some of the most necessary qualifications for movie-acting—including looks and animation.

Her mother smiled. "If Joanie ever should want to be an actress, she probably would have to learn an entirely different technique from any we know today. By the time she is grown up, television will probably be here.

"JOANIE is so young, and so new to us," she told me, "that we haven't had time to think about *what* we would like her to be twenty years from now—even if we wanted to plot out her whole future, which we don't. But we do know *how* we would like her to be.

"First of all, we want her to be happy. We want to have her feel, all along the way, that we are not merely parents, but companions—who have not forgotten our own childhood and adolescence.

"We want to insure her future—whatever that future may be. If she has great dreams of doing this or accomplishing that, we want to be able to give her the opportunity to try to fulfill them. Every week of his life, Jack puts aside a definite sum to go into a trust fund for her. It isn't a large fund, but it will be enough to give her what so few adolescents ever have—an independent bit of capital to start life with, a resource to tide her over while she experiments in self-expression.

"I want her to be able to sing and dance—for her own satisfaction, if for nothing else. There isn't anything that can give a girl more poise than the ability to do either; and if she is passable at both, she is doubly fortunate. She isn't even walking yet, or talking, but I think she is musically inclined. She seems responsive to music. And if she *is* responsive to music, it can be responsive to her, to her every mood. I can't wish her anything greater than a love for music.

"Jack hopes she will be athletic—and so do I. The girl who is adept at sports can usually take care of herself. And I want Joanie to be able to do that.

"We both want Joanie to be able to do practical things—to know how to make things, to be able to use her hands, as well as her brain. The most tiresome women alive are those who can't do anything with their hands except flutter them. We don't want Joanie to be flut-tery.

"We want her to go to some good private school, rather than a public school. Not for reasons of exclusiveness, but for practical reasons. The child in a private school receives more individual attention, and has more opportunity to express individuality, which is another name for personality. And personality is the greatest asset that any girl can have, no matter what her ambitions may be.

"I wonder what Joanie *will* become? . . . I can wait a long, long time to know, seeing her as she is now."



## Eyes Right—Eyes Bright!

[Continued from page 53]

**Y**OU will do well to mascara all the upper lashes evenly, if your eyes are round like Janet Gaynor's; but if they are long, narrow, almond-shaped orbs like Merle Oberon's you had better concentrate mascara on the lashes at the outer corners. A simple way to do this is to give the lashes one all-over coat and, when that dries, to apply a second coat only on the lashes at the outer corners.

While that trick of brushing the lashes upward until the mascara hardens does give them a slight upward curve, it pales before the real, honest-to-goodness *curl* that can be induced by a patent gadget to which I am addicted. You clamp this harmless business over your straight, stubby lashes, count to 100, release it and lo! your lashes are veritable antennae! The curl really stays in for hours. It gives you a tremendous feeling of power to be able to go around batting your magnificent lashes.

**T**HE people who make the lash curler recently brought out an eye beauty-aid that is a stroke of genius. It is a pair of tweezers with scissors handles, enabling you to get a very firm and easy grip. You have a delightfully unobstructed view of the plucking process, which is not always true with ordinary tweezers. The handles of this cross-between-manicure-scissors-and-tweezers come in a variety of pastel shades. The amazingly low price—25 cents—makes it 1935's best buy, to my way of thinking . . . . Incidentally, if you pluck each hair with a very quick movement, in the direction in which it grows, you will find eyebrow pruning practically painless. Hold a hot, damp cloth over the brow before starting to pluck, too. That opens the pores and the hairs prove less reluctant to be uprooted.

Other aids to complete an eye-beauty-kit are an eyebrow brush (although a child's toothbrush is quite serviceable for anyone with very heavy brows), an eyebrow pencil and eyeshadow in at least two tints—one for evening and one for daytime. The purpose of the brush is to remove powder from the brows and to give them a silky, well-groomed look. Daily brushing, I have found has as beautifying an effect on eyebrows as it has on the hair. Straggling, sparse brows can be trained into lovely lines and coarse, wiry ones tamed, by regular brushing. If your brows are very scant, you will need to pencil the entire length, but most brows require only a bit of elongating to provide a frame for the eyes.

Although the uninitiated shrink from the task of applying eyeshadow, it really isn't a difficult thing. Be sure to take only a tiny, tiny bit on your fingertip, smooth it along the upper lid close to the lashes and then blend it upward—never above the eyeball, of course. Apply a light film of cream first. That makes the blending job easier. You can shade it off imperceptibly at the edges.

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**THE BRÄ-TUCK** [illustrated]—strikingly combines simplicity of design with the beauty of the luxurious new Kava-Knit fabric. There's a new style accent in the smart tuck design at the bust giving a youthful effect to the brassiere lines. \$5.95. Other Jantzen models \$4.50 to \$7.95. Jantzen Knitting Mills, Portland, Ore.; Vancouver, Canada; London, England, Sydney, Australia.

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molded-fit  
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Irene Ware, featured in the Universal picture, "Night Life of the Gods," wears the new Jantzen Brä-Tuck.

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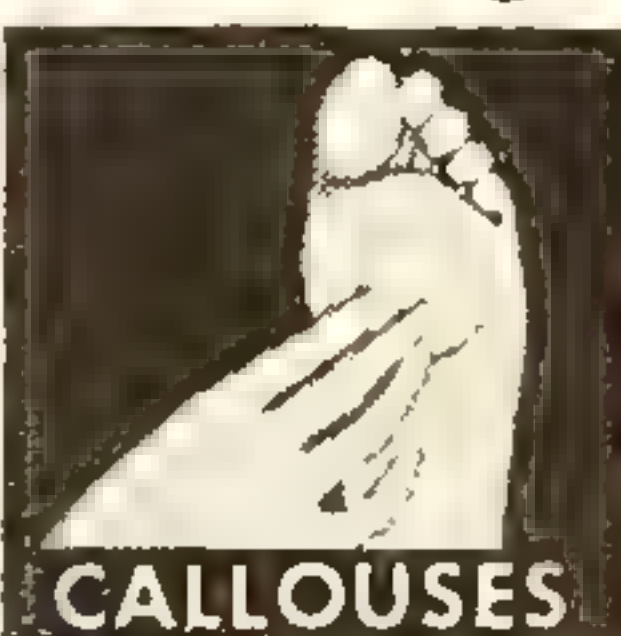


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The instant you apply Dr. Scholl's Zino-pads on corns, callouses, bunions or tender toes—you'll have relief! It's the soothing, healing medication in them that ends pain so quickly. The pressure-removing feature of these thin, cushioning pads immediately stops the *cause* and prevents corns, sore toes, blisters and tender spots from new or tight shoes. To loosen and remove corns or callouses quickly and safely, use Dr. Scholl's Zino-pads with the separate *Medicated Disks*, now included in every box. After that use the pads only to stop shoe pressure or friction. Only a thorough, complete, scientific, double-purpose treatment like Dr. Scholl's will do all these things for you. Get a box today at your drug, shoe or department store.



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STANDARD WHITE, now **25¢**

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## Brush Away GRAY HAIR



and look  
10  
YEARS  
YOUNGER

Here is a safe and approved method. With a small brush and BROWNATONE, you tint those streaks or patches of gray, or faded or bleached hair to lustrous shades of blonde, brown or black.

Over twenty-three years success. Don't experiment. BROWNATONE is guaranteed harmless for tinting gray hair—active coloring agent is purely vegetable. Easily and quickly applied—at home. Cannot affect waving of hair. BROWNATONE is economical and lasting—it will not wash out. Imparts desired shade with amazing speed. Just brush or comb it in. Easy to prove by applying a little of this famous tint to a lock of hair. Shades: "Blonde to Medium Brown" and "Dark Brown to Black"—cover every need.

BROWNATONE is only 50c—at all drug and toilet counters—always on a money-back guarantee.

## Acting Isn't the Only Movie Career

[Continued from page 33]

tion at Nathalie Buchnall, yet she remains cool and calm. She presides over the research activities at Metro-Goldwyn-Mayer. Russian-born and British by marriage, she speaks four languages and has traveled the world. Gladys Percy, research head at Paramount, came out of Stanford with a diploma and settled herself down to a job in the public library in Hollywood—where the movies "discovered" her.

"T'ALENT scout" is a title that will bring lumps to the throat of many a young thing with butterfly inclinations. It sounds like a job manufactured in heaven for girls who like the bright lights. But she must know without question just what stars are made of. The cost of a screen test is \$300 for the studio, so errors are costly.

RKO-Radio's talent scout, Katherine Brown, has personality plus and a head on her shoulders that would turn a college professor green with envy. And because she is so encyclopedic in scope when it comes to producing ideas, they don't let her get away with just one job; she is also story editor in the East. In this capacity, she heads a staff that considers the picture possibilities of the latest books, short stories and plays.

Kate Corbaley, a college graduate who boasts a Phi Beta Kappa key and theatrical training, is head of the M-G-M reading department and is regarded as one of the cleverest people in this line of work. You may know that M-G-M has confidence in her selections when you consider that they spend an average of \$500,000 on every production.

HOWEVER, there is more to be done in the scenario departments than just selecting picture material. Half of the screen productions are developed from ideas presented by staff writers, (and many of them are women), who get salaries that range from \$100 a week to \$3,000 a week.

Women writers who have attained screen prominence include Frances Marion, Bess Meredyth, Gladys Unger, Jane Murn, Sara Mason, Mary McCall, Jr., Sonya Levien, and a score of others. The only way to become a screen writer is to write—constantly, with imagination.

Pictures must be edited and cut, as well as written. Cutters receive from \$42.50 a week to \$100 a week, while editors get a handsomer salary ranging between \$100 and \$750 a week.

If you could go into the cutting room at M-G-M with Blanche Sewell, who is an expert at cutting and editing if there ever was one, you would be completely fascinated. Generally, the producer shoots between 30,000 and 50,000 feet of film on a feature picture and this is often cut down to as little as 7,000 feet—with the cutter and editor seeing to it that the action and dialogue are continuous and synchronized, a work of art. Then before a print leaves the

studio every inch of it has to be inspected. This important task falls, at M-G-M, to pretty Betty Markley. Before her, for thirteen years, it was entrusted to her mother, Mona Markley.

WHEN you see what is commonly called a Cinemistake—blame it on the script girl. It is up to her to see that such things don't occur. She is paid anywhere between \$35 and \$75 a week to follow the script and see that all the players also follow it. Alice White won her way to stardom via the script-girl route.

If you would rather exercise your mind than your charm, yet have a hankering for the more effeminate type of job, there are opportunities for women in the fashion and cosmetic field. Make-up women can earn as much as \$100 a week and if they are made heads of departments, \$250 a week is the usual pay. Wardrobe women and seamstresses receive around \$32.50 a week and department heads easily get \$100 a week.

Publicity work brings in weekly pay checks ranging from \$50 to \$100 per week. It is a grand job for a woman with an inventive mind and a good strong determination. The usual route into this work is via the newspaper or magazine field—if you consider the careers of Estelle Schrott of G-B's New York office, Aileen Brenon at Paramount, Hortense Schorr at Columbia, Tess Michaels at United Artists, Jeanette Sauer at Fox, Laura Benham at Warner Brothers, Madeline Foss at Universal.

The foreign departments of the studios offer interesting work for women—if they know languages, as well as censorship problems of foreign countries.

EVERY important position in a studio calls for specialized abilities. For example, it is not every girl who could fill the shoes of Marcella Knapp at M-G-M. Assistant to the Casting Director, she has her diplomacy and insight tested a hundred times a day by would-be applicants for fame; and, as a glorified talent scout, she must keep her eyes constantly open for new, arresting faces, backed up by talent. Another specialized job is that of Eli Benneche, assistant to Edwin B. Willis, head of M-G-M's interior decoration and property decoration. She knows every kind of decorating and dress material made and is relied upon for "the feminine touch" in settings. Still another highly specialized position is that of Dorothy Pratt, head of the same studio's story department—who sees that every story, every book, every play published is synopsisized, with the synopsis filed for immediate reference, and who must be constantly on the alert for anything dramatically new.

The fact that such movie positions as these are held by women should be encouragement to any girl with imagination who is seeking a lasting career.



## Fashion Foreword

[Continued from page 42]

twist that was sponsored by Schiaparelli of Paris. They arrived in this country in such luscious colors as Antibes red, heavenly blue, and beach coral. There is also a silk linen suit that is a honey, for it has that crisp linen look, but doesn't wrinkle as easily. Grand for all business and vacation hours.

Flat-heeled shoes still are favorites, both for evening and daytime wear. White, naturally, is always the favorite for summer, as it can be worn with every color. There are also whites combined with colors, and shoes of blue, red, green. There are many linen shoes, some with white pigskin tips and back. White pigskin bags are smart for hot weather, as they can be easily washed. Reversible linen bags are good, and if you embroider your own initial, you have that important individual touch.

String gloves have that sporty look that belongs to vacation days, and are most inexpensive, some less than a dollar. Lace, chamois, and linen ones answer the need for other types of gloves.

**L**ACE for evening is a fascinating vogue. There was even a Lace Ball in New York the other evening. Leading designers are showing sturdy and wearable lace fabrics for daytime wear in new sports costumes that are very smart. Doesn't that sound interesting? There is also an array of filmy evening gowns, exquisitely patterned laces, voluminous nets and tulles. And even the accessories are carried out in lace!

Then there are the gay, crisp organ-dies for dinner and dancing that are so young and vivid-looking. Daring striped ones in dashing colors . . . pure white ones with brilliant buttons or ribbons . . . and plain misty pastel dresses worn over dark slips of midnight blue, deep brown, or black . . . simply stunning, and very smart and new.

The rustle of taffeta still is heard, and neither Nature nor the finest gardeners could hope to rival the brilliancy of the printed flowers that run riot on some of the new evening gowns.

Summer is a very gay lady, whether you are at work or planning on your vacation days . . . and your wardrobe, no matter how inexpensive, can this year be as charming and merry as the season is long!

### P.S.—Personal

Would you like to know in what particular New York shops any of these discoveries were made—so that you might visit them in person? Do you wonder what to take on a vacation to a beach, to the mountains, or to a city? Or do you have clothes budget troubles?

Just send your questions and a stamped, addressed return envelope to Fashion Editor, **MOVIE CLASSIC**, 1501 Broadway, New York City. **MOVIE CLASSIC** is eager to help you—in person, as well as in its pages!

## Three Warner Bros. Stars

# Reveal Hollywood's New MAKE-UP

Discover How to Enhance Your Beauty  
as Famous Screen Stars Do



ANN DVORAK  
in Warner Bros. "G Men"  
★ To lend enchantment to the warm color tones of brunette beauty, Ann Dvorak chooses Max Factor's Olive Powder, Carmine Rouge and Carmine Lipstick.



JEAN MUIR in Warner Bros. "A Midsummer Night's Dream"

★ To accent appealing charm of delicate colorings, Jean Muir chooses Max Factor's Rachele Powder, Blondeen Rouge and Vermilion Lipstick.



MARY ASTOR  
in Warner Bros. "Dinky"

★ To harmonize naturally with the distinctive colorings of the auburn type, Mary Astor chooses Max Factor's Olive Powder, Blondeen Rouge and Carmine Lipstick.

Max Factor's Make-Up  
Used Exclusively

**T**HE magic of color...beauty's secret of attraction... has been captured by Max Factor, Hollywood's make-up genius, in a new kind of make-up. It is color harmony make-up...original, new color tones in face powder, rouge and lipstick, having a matchless lifelike quality that actually seems to work a miracle in creating lovely beauty.

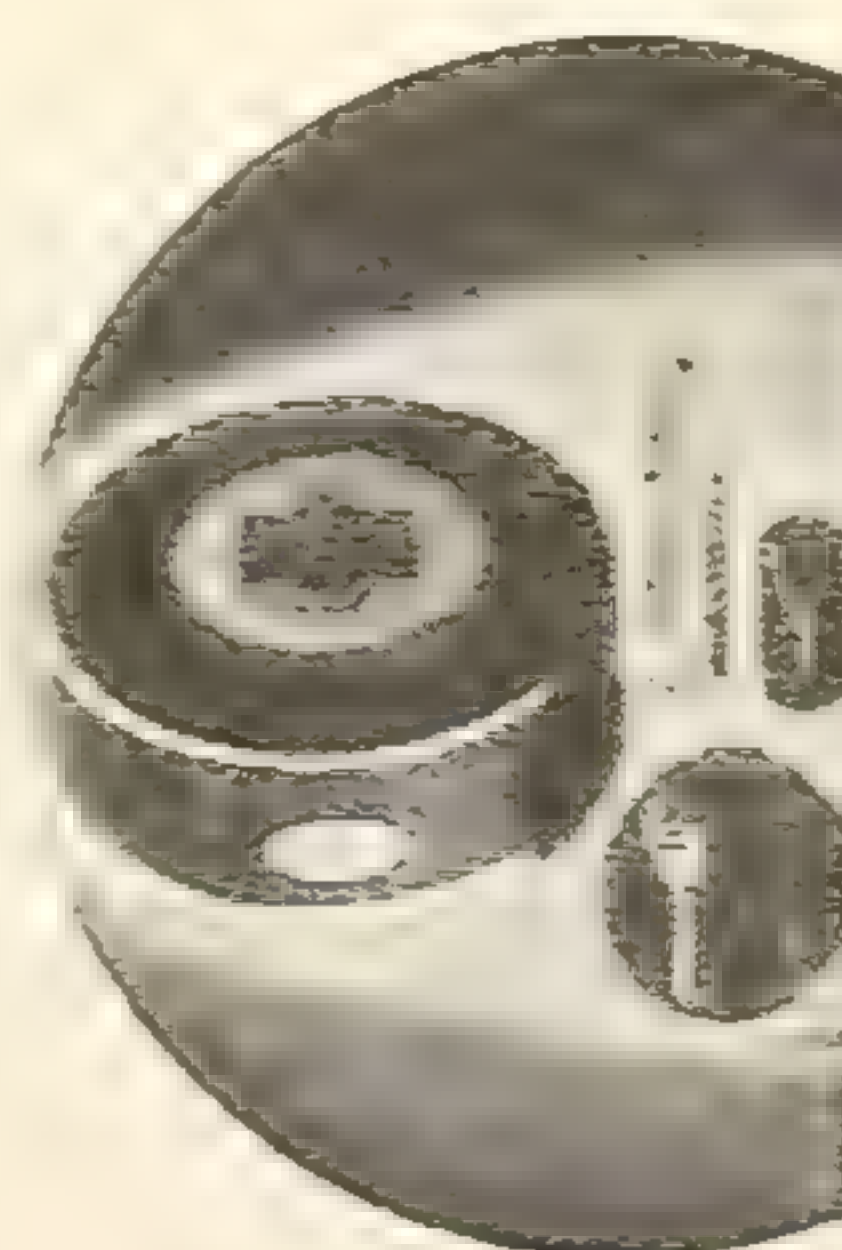
Wouldn't you like to share this secret with Hollywood's stars? You can!...for whether you are blonde, brunette, brownette or redhead, there is a particular color harmony for you that will do wonders in emphasizing the colorful beauty, the fascinating charm of your own type.

The very first time you make up you will see an amazing difference. You will marvel at the satin-smooth loveliness the face powder imparts to your skin...at the entrancing lifelike color the rouge brings to your cheeks...at the alluring color accent the lipstick gives to your lips. Your complete make-up will be a perfect harmony of color...and you will find that it will remain perfect for hours and hours.

New beauty can be yours today...for the luxury of Color Harmony Make-Up, created originally for the screen stars, is now available at nominal prices. Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. Featured by leading stores.

# ★ Max Factor ★ Hollywood

SOCIETY MAKE-UP: Face Powder, Rouge, Lipstick In Color Harmony



Mail for your COLOR HARMONY IN POWDER, ROUGE AND LIPSTICK

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood  
Send Please-Save Box of Powder and Rouge Sampler in my color harmony shade. Also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and booklet illustrated instruction book, "The New Art of Society Make-Up"... FREE.

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COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE <input type="checkbox"/>
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Hazel <input type="checkbox"/>	BROWNITE <input type="checkbox"/>
Medium <input type="checkbox"/>	Brown <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Black <input type="checkbox"/>	BRUNETTE <input type="checkbox"/>
Sallow <input type="checkbox"/>		Light <input type="checkbox"/> Dark <input type="checkbox"/>
Reddish <input type="checkbox"/>	LASHES <input type="checkbox"/>	REDHEAD <input type="checkbox"/>
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Dark <input type="checkbox"/>	Dark <input type="checkbox"/>	Dark <input type="checkbox"/>
SKIN Dry <input type="checkbox"/>		How Grayed <input type="checkbox"/>
Oily <input type="checkbox"/> Normal <input type="checkbox"/>	AGE _____	How Grayed <input type="checkbox"/>



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### Mail Coupon Today for This 3-Minute Beauty Treatment

SEM-PRAY COMPRESSED CREME makes skin prettier in 3-minute application. Ends erasable lines, crows-feet, flabbiness, reduces large pores. Ends pimples, blackheads due to clogged pores. Use Sem-Pray 3 minutes instead of an hour with separate anti-wrinkle, nourishing, cleansing creams, pore pastes, tissue tonics, muscle oils and skin softeners. Will not grow hair. New Sem-Pray container has push-up bottom. Used easily as lipstick. Carry with you. Give yourself 3-minute beauty-youth treatments any time, anywhere. Always look as if you had just come from a beauty parlor. All stores 60c. Or mail coupon.



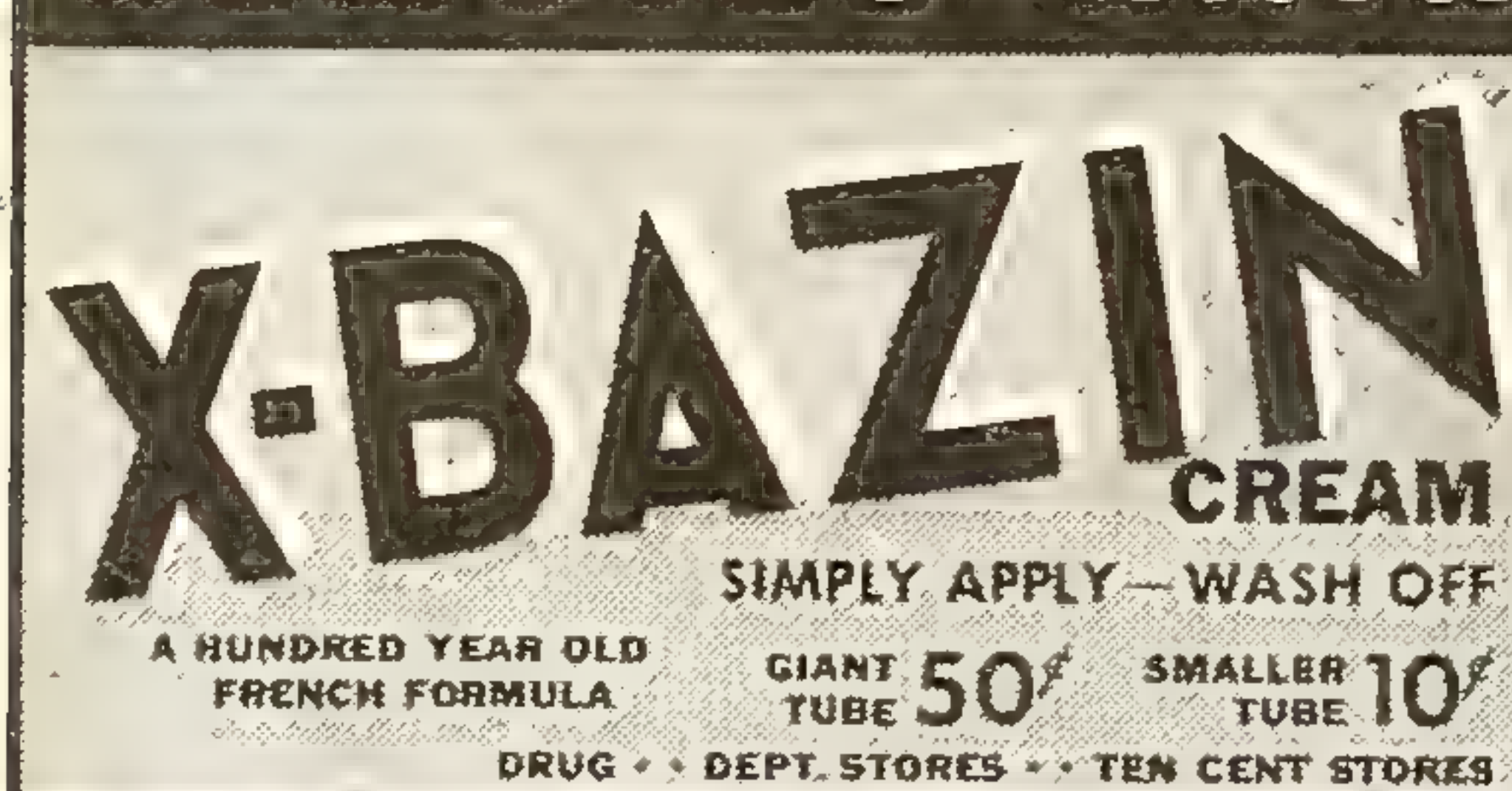
**FREE—Send Today**  
Mail coupon for generous 7-day package of Sem-Pray Creme. We will also include introductory packages Sem-Pray Rouge and Face Powder Free.

Mme. LaNore, Sem-Pray Salons, Suite 2245-L, Grand Rapids, Mich.  
Send generous 7-day package Sem-Pray Creme. Include Introductory packages Sem-Pray Rouge and Face Powder FREE. I enclose 10c for packing and mailing.

Address.....

Name.....

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**SAFELY • QUICKLY • SURELY**

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Only where needed. Try my new VENUS-CREAM-METHOD, designed to develop shapeliness. Wonderful for ugly, sagging lines, scrawny neck and arms, undeveloped forms, wrinkles and crows-feet. To convince you I will send generous 10-day trial treatment for 25c. Money back if you're not amazed with results! Write.

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# Why be FAT?

Don't be fat any longer. Get BonKora, the safe, pleasant reducing treatment from your druggist today. Gain back a trim figure to enable you to wear stylish clothes. BonKora helps build health and improves complexion. Also aids digestion, while reducing surplus fat caused by over-eating, faulty elimination or toxic condition.

**TOOK OFF 40 LBS. IN SIX WEEKS**

says Mrs. F. Rudolph, trained nurse of 4725 Lake Park Ave., Chicago, who wrote: "It was a lucky day for me when I heard of BonKora. Took off 40 lbs. in six weeks; found it harmless too. In fact, it made me feel stronger. I look 10 years younger. I always recommend BonKora to my patients." Get a bottle of BonKora. Eat plentifully of foods you like, as described in package. If one bottle does not convince you, Manufacturers refund your money. You risk nothing, so try it today.

## BONKORA

For sale at all good drug and dept. stores

Posed by  
**KAY GRIFFITH**  
QUEEN of CENTURY OF PROGRESS

## Easy to Look At—Easy to Do!

[Continued from page 51]

be bought at any store for less than four times that much.

Jean Parker and Virginia Bruce are among those who caught the intriguing knitting fever from Betty, and pass time between scenes by knitting.

**B**ETTY is very decided about the business of being well-dressed, and her friendly tips are gold-laden to most of us. "It doesn't take a lot of money to be smartly dressed in Hollywood—or anywhere else for that matter," she declares emphatically.

"There are always lovely things to wear if you take the trouble to find them," she continues. "I've heard it said that it isn't so hard to dress smartly in California, because the climate calls for informal clothes. But it really makes little difference where you live. I've passed most of my life in New York, and I didn't spend any more there than I do in Hollywood. With one or two exceptions, I have never spent more than thirty dollars for a dress in my life—and then only for an evening gown!"

Betty recently created a sensation when she appeared at the opening of the King's Club, a new Hollywood rendezvous. She was wearing a brown-and-white evening dress of Tahitian printed cloth of sweeping and dramatic lines, as shown in the photograph on page 51. Everyone was asking, "Where do you suppose she got that stunning gown?"

Betty is a good pal, so she has let us in on her secret. She designed—and made—the dress herself.

"It took nine yards at eighty-five cents per," smiles Betty. "For the skirt, I cut the material in three strips and sewed them together, and had a great square of cloth. Then I folded the square, and cut a corner to make the opening for the waist. I used the leftover corners to make a simple halter-neck top."

**A**ND just to show you what a real sport Betty is, she showed me the simple diagram for her dress, and gave me permission to let you see exactly how she made this extremely smart dress so that you may go and do likewise! It could be made of organdy, prints, taffeta, cotton cloths, gingham, piqués, any number of inexpensive materials, some as low as eighteen cents a yard, and the result would be stunning. It's very simple to make. Just study the diagram on page 51, read the following instructions, do a little sewing, and you will have a dress that is a smart "original."

Cut the material in three even lengths, each of which will be three yards long. Sew these three strips together, which will result in a large square, three yards wide, and three yards long. (See diagram A, page

51.) Fold once lengthwise, and then once crosswise, which will give you a square a yard and a half each way. Cut material in wide arc as shown in diagram B, page 51, to form the bottom of the skirt. Cut out of the center of the material a circle which is six and a half inches from the center to its outside arc for the waistline.

The halter top is made from two of the corner pieces. The bottom should be seventeen inches wide, as indicated in diagram C. For the length of the halter, measure with a tape measure from the middle of the back of your neck down over the bust to the middle of the front waistline. An average-sized figure would be about seventeen inches. Sew the back of the halter neck together. Sew the skirt to the bottom of the halter top, folding in any extra fullness of the skirt. Bind or hem all the rough edges, at the bottom of the skirt, and back of the halter top.

You can make a belt of the extra material, or use a leather one as Betty did with her dress. The front of the halter should be clipped together.

This dress is really smart only on a very slender girl, but if you are that type this is an extremely striking outfit for summer fun. It can be made in an hour or two, and the cost can be as low as two dollars!

**N**OT only is Betty one of the best-dressed girls in Hollywood—she certainly is one of the most natural. She has no qualms about admitting that she makes most of her clothes herself, or that she fixes her hair, herself. Each night before retiring she puts it up in curlers. It was her posing for commercial photographers that paved the way for her entrance into pictures. John Powers, an agent for commercial photographers, thought Betty photographed unusually well, and arranged for her to have a screen test. She took it over a week end while she was attending the exclusive Bennett School at Millbrook, New York, and landed a movie contract.

She finished the remaining weeks of the school term, then went to Hollywood with her mother. There on the same lot she met Veronica Balfe, a former schoolmate at Bennett, known on the screen as Sandra Shaw. She is now better known as Mrs. Gary Cooper, and has left the screen altogether.

Betty is very attractive, very young, and very ambitious. She lives sanely and simply amid the Hollywood gaieties, as she believes that excellent physical condition is all-important to success. She sews and she knits . . . and all in all, she is a typical young American modern and one whose youthful quality is leading her straight on to stardom!



## You're Invited to Our Two-Week Party

[Continued from page 41]

go to studio luncheons and private teas, see the homes of the stars, and all the thousand and one glorious sights of Hollywood.

● BUT Hollywood thrills in store for you are but one part of the program. As you can see by the map, the Movie-land Special (which will leave Chicago on the night of August 4) will take you north to the Twin Cities and then Breezy Point Lodge, famed resort owned by the publishers of MOVIE CLASSIC, for an overnight stay among the pines, in the luxurious log cabins of this "Deauville of the North." Then across the broad West and the towering Rockies to Seattle and Vancouver Island, on down through San Francisco to Los Angeles. Returning to Chicago, you will see Salt Lake City, Denver, Pike's Peak. You will see not only Hollywood, but the Great Northwest, the Pacific Coast, the Rockies.

But, of course, we are a bit prejudiced in favor of Hollywood's sights. Our house party will be lodged at the Roosevelt Hotel, on famous Hollywood Boulevard, only a few doors from our Western Office. From there we will first go to Universal Studios, the world's largest motion picture studio.

Universal will show you that true Southern California hospitality, and no mistake! We have consulted the studio chef about serving you a marvelous luncheon on the lot, and the studio executives are planning to send you on a motor tour through the vast sets, spread over hill and valley, where famous Universal pictures have been and are being made.

Rare are the opportunities for visitors to Hollywood to get behind studio gates, and not many have the chance to see pictures being filmed in the vast sound stages, where even a slight whisper is caught up by the microphone. But *you* will have this thrill, this privilege that few ever have. More, you will be the special guests of Universal stars.

All in all, it is going to be a party that will never be forgotten by those who are members of it. And it will last for two crowded weeks!

Will you come? The more, the merrier! We'll have plenty of time to get well acquainted on the train trip across the West; and we'll all be pals and ready for a grand frolic by the time we reach Hollywood.

Write the Tour Manager today and ask for the booklet describing the trip. Reservations close very soon now—the train pulls out of Chicago August 4. Address your letter to Mr. J. C. Godfrey, Jr., MOVIE CLASSIC's Movieland Tour, 360 North Michigan Ave., Chicago, Ill.

See you in Hollywood!

Cordially yours,

JACK SMALLEY,

Western Manager, MOVIE CLASSIC.

**12 LBS. IN  
3 WEEKS-AND  
SHE THOUGHT  
SHE WAS  
NATURALLY  
SKINNY!**

**Here's a  
Quick Way  
to Put on  
10 to 15 lbs. of  
Good Solid Flesh  
and Feel Like a  
Million Dollars!**

**Kelpamalt, New Mineral Concentrate, Corrects IODINE STARVED GLANDS—  
Most Common, Unsuspected Cause of SKINNINESS**

**5 Lbs. in 1 Week Guaranteed  
Even On Scrawniest Men and  
Women or Money Back**

Thousands of thin, pale, rundown folks—and even "naturally skinny" men and women—are amazed at this new easy way to put on healthy needed pounds quickly. Gains of 15 to 20 lbs. in one month, 5 lbs. in 1 week, are reported regularly. J. R. writes—"Always thought I was naturally skinny but in 3 weeks I have gained 12 lbs. on Kelpamalt."

Kelpamalt, the new mineral concentrate from the sea, gets right down and corrects the real underlying cause of skinniness—IODINE STARVED GLANDS. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay skinny.

The most important gland—the one which actually controls body weight—needs a definite ration of iodine all the time—NATURAL, ASSIMILABLE IODINE—not to be confused with chemical iodides which often prove toxic—but the same iodine that is found in tiny quantities in spinach and lettuce. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength and energy.

To get NATURAL IODINE, as well as 12 other needed body minerals in convenient, concentrated and assimilable form, take Kelpamalt—now considered the world's richest source of this precious substance. It contains 1,300 times more iodine than oysters, once considered the best source. 6 Kelpamalt tablets contain more NATURAL IODINE than 486 lbs. of spinach or 1660 lbs. of beef. More iron and copper than 2 lbs. of spinach

Comparison of Minerals in  
KELPAMALT vs.  
VEGETABLES

3 Kelpamalt Tablets  
Contain:

1. More Iron and Copper than 1 lb. of spinach, 7½ lbs. fresh tomatoes, 3 lbs. of asparagus.
2. More Calcium than 1 lb. of cabbage.
3. More Phosphorus than 1½ lbs. of carrots.
4. More sulphur than 2 lbs. of tomatoes.
5. More Sodium than 3 lbs. of turnips.
6. More Potassium than 6 lbs. of beans.
7. More Magnesium than 1 lb. of celery.

or 15 lbs. of fresh tomatoes. More calcium than 1 doz. eggs. More phosphorus than 3 lbs. of carrots.

Try Kelpamalt for a single week and notice the difference—how much better you feel, how ordinary stomach distress vanishes, how firm flesh appears in place of scrawny hollows—and the new energy and strength it brings you. Kelpamalt is prescribed and used by physicians. Fine for children, too. Remember the name, Kelpamalt, the original kelp and malt tablets. Nothing like them, so don't accept imitations. Start Kelpamalt today. If you don't gain at least 5 lbs. in 1 week the trial is free.

100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use and may be had at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for introductory size bottle of 65 tablets to the address below.

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Kelpamalt  
Tablets**

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Manufacturer's Note:—Inferior products—sold as kelp and malt preparations—in imitation of the genuine Kelpamalt are being offered as substitutes. Don't be fooled. Demand genuine Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.





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Murine cleanses and refreshes tired, irritated eyes.

For eye comfort use it daily.

**MURINE FOR YOUR EYES**

Valuable booklet, "A World of Comfort for Your Eyes." Murine Co., Dept. 4, Chicago.

Free

## Remove FAT from any part

*Be adorably slim!*

Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh.

Hundreds of women have reduced with my famous Slimcream Method—and reduced just where they wanted, safely, quickly, surely. I, myself, reduced my chestline by 4½ inches and my weight 28 lbs. in 28 days.

J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed." The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 14 days. What could be fairer than that!

Decide NOW to achieve the figure of your heart's desire. Send \$1.00 today for the full 30-day treatment.

**FREE** Send \$1.00 for my Slimcream treatment NOW, and I will send you entirely free, my world-famous, regular \$1.00 beauty treatment, with a gold mine of priceless beauty-secrets. This offer is limited, so **SEND TODAY.** Add 25c for foreign countries.



Photo of myself after losing 28 lbs. and reducing 4½ inches.

DAISY STEBBING, Dept. F-6, Forest Hills, New York.

I enclose \$1. Please send immediately postpaid in plain package your Guaranteed Slimcream treatment. I understand that if I have not reduced both in pounds and inches in 14 days, you will cheerfully refund my money. Send also the special free Beauty Treatment.

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## Woman Saved From Asthma Torture

After suffering terribly from asthma for eleven years, Mrs. Sara E. Koontz, of Mt. Pleasant, Pa., suddenly discovered a way to get blessed relief and comfort. She says:

"I had asthma for eleven years and spent hundreds of dollars. I got so thin I could hardly walk. I wasn't able to do any work. Last October I heard about Nacor and it is the best medicine I have ever tried. I cannot praise Nacor enough for what it has done for me. I am feeling fine. I have had no asthma since I have taken Nacor."—Feb. 5, 1934.

No need to suffer tortures of asthma or bronchial cough when blessed relief and comfort can be yours. For years Nacor has helped thousands. Write for letters and booklet of helpful information. Sent **FREE.** Nacor Medicine Co., 592 State Life Bldg., Indianapolis, Indiana.

## GRAY FADED HAIR

Women, girls, men with gray, faded, streaked hair. Shampoo and color your hair at the same time with new French discovery "SHAMPO-KOLOR," takes few minutes, leaves hair soft, glossy, natural. Permits permanent wave and curl. Free Booklet, Monsieur L. P. Valligny, Dep. 21, 254 W. 31 St., New York

## How to Learn Glamor from British Beauties

[Continued from page 39]

MARGOT Grahame, whose acquaintance you have just made in *The Informer*, and who will be among your favorites before long, is a British product reared in South Africa. Miss Grahame (the "t" in her first name is silent) came to this country with her husband, Francis Lister, who played Loretta Young's brother in *Clive of India* and she turned down countless Hollywood offers until RKO handed her the script of *The Informer*.

"There is something different about the English girl, of course," she admitted, "but whether or not it is desirable as an acquisition I can't say." Her green eyes danced as she tossed her pretty light blonde head in mock dismay. (She has the typical English complexion—creamy skin with fresh pink cheeks—and two fascinating dimples.)

"I think that the attraction of the English girl probably is her poise. This she has acquired from being brought up in quaint villages or in the country, where girls are wholly dependent upon themselves. They have a subdued self-reliance that is particularly effective on the screen. Perhaps, also, their slight English accent accounts to some extent for the vogue—just as the American accent helps your actresses in Britain.

"But," she cautioned, "in crediting these things to the English woman let me say, in all fairness, that she is, unfortunately, often dull in conversation. All women should learn to be not only good, but *interesting* listeners. It is not enough for a girl to contribute an occasional 'yes, yes, go on.' She must sense the proper moment to let fall a phrase that will reveal a lively interest in the conversation. She must keep abreast of the times and be up on general topics (and here the American girl excels), for to be an intelligent listener requires both knowledge and judgment!"

OVER at Metro, where she played *David Copperfield's* young mother, we find lovely Elizabeth Allan, the tall slim beauty who was born in the small seaside village of Skegness in Lincolnshire, England, and who has some of the mystery of the deep in her wide-open sea-green eyes.

"Beauty," Miss Allan offered, "is universal. But the famous English complexion has a beauty aid all its own—our fogs. I know of no outdoor treatment that is better for a clear, fresh skin than walking in a slow, fine drizzle.

"It may be that this gives the English girl a 'something different' look, a fresh, alive look—which the camera does not miss. You would be surprised to know how many letters I receive, commenting on my 'English complexion,' and from American girls, too—who are the best-groomed in the whole world. They have a remarkable knack for knowing how to wear clothes and how to apply cosmetics with artistry."

As an outstanding example of beauty, dignity and poise, there is Diana Wynyard, the gracious lady of *Cavalcade*, *Reunion in Vienna*, *One More River* and other fine films, who is very popular with American audiences.

"Reserve is her chief charm," was Miss Wynyard's explanation of the British girl's appeal. "And her savoir-faire is another great asset. That is to say, the knowing how to do things—being to the manor born. In England, since it is a much older country, there is a certain respect and regard for old things, old customs, old families and old culture. English women, for many centuries, have developed this respect for traditions and it just seeps out in their every action. We are pretty much the product of our thoughts, and English women think more slowly, more deliberately than American women. This produces a certain poise and assurance that apparently have 'caught on' with Americans. Certainly, they can easily be acquired."

AND just one word from glorious Evelyn Laye, who, at the same studio as Miss Allan, recently co-starred with Ramon Novarro in *The Night Is Young*. Although she is famous on two continents for her beauty, you are still unprepared for her golden perfection in person. Her hair is light and soft and haloed, her eyes china-blue, and her skin as pink and white and English as her charming accent.

"English women," Miss Laye assured me, "are essentially outdoor women. They spend practically all of their lives in the open and their charm is the result of walking on wind-swept moors, of riding across sunny meadows, or finding their amusements and pleasures under the sky. Houses are not steam-heated and the color and freshness are not sapped from the eyes, hair and skin. However, American girls, realizing that the rôle of sportswoman has beautifying tendencies, and knowing very well indeed how to *develop* their possibilities, are in a fair way to winning the title of 'the world's loveliest women.'"

There are countless British beauties who, having much to offer American audiences, are rapidly becoming American film favorites—and now do you understand why? To name a few—Heather Angel, Benita Hume (another of *Henry the VIIIth's* wives), Jessie Matthews, Madeleine Carroll, Pat Pater-son, Ida Lupino, Wendy Barrie, Mona Barrie and a host of others, including exotic, auburn-haired Elissa Landi.

While we may point with justifiable pride to our Harlows, Gaynors and Crawfords, we must admit that our English cousins have a glamor all their own that we could very well make use of—bringing some of their enchantment into our own lives. Acquiring poise and intriguing reticence doesn't seem a half-hard trick, now that we have been told how, does it?



## Garbo Goes "Different"

[Continued from page 34]

purely from photographic or dramatic reasons have often become national vogues of the fashion world. This choice of the unusual and new, however, has been built on a sounder basis than casual acceptance. When a style "clicks," it is because it is the psychologically right moment for it!

WHEN I speak of women making creations fashionable, I am not speaking of women in a general sense, but of a few women all over the world whose fingers are on the pulse of fashion and whose minds are alert to recognize when a thing is right.

These women—a few of them live in every great city—know every new fashion movement and style insinuation and do not run like frightened rabbits from something that they have never seen before. Instead, they have made such a study and art of wearing clothes and of good style that their receptivity of a new thing is almost as vital as its creation.

One is absolutely useless without the other, like a book without a reader or a play without an audience.

And so I say again that I have not the slightest idea what will come of these new clothes for Garbo. They are interesting—and different from anything she has ever worn before. The rest, you will have to judge.



Speaking of things different, this is a front view of Dixie Lee's lacquered satin gown, seen in side view on page 43. Note the wing-shaped sleeve effect and the trimming of the draped skirt

It's time for Pabst—



Do you want to score a "home run" with him? You will if you learn when IT'S TIME FOR PABST.

At dinner, surprise him with a cool, refreshing bottle of Pabst Blue Ribbon Beer or Ale. Or when he reads his evening paper, you'll bring a smile of approval at the mere suggestion of Pabst. There's nothing quite so satisfying and thirst-quenching after a hard day's work. More than ninety years of brewing history is Pabst's guarantee of quality. Look for the Pabst sign—it identifies a quality dealer who will supply you with Pabst Blue Ribbon Beer and Ale.

**Pabst**  
**Blue Ribbon**  
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45th STREET, JUST WEST OF TIMES SQUARE  
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## D.D.D. Prescription

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Is your neck and contour losing its youthful line? **Frances Kable's Hollywood Contour Band**, used and endorsed by famous stage and screen stars—

1. Rebuilds relaxed neck and contour muscles.
2. Corrects under-chin heaviness.
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4. Creates and protects the perfect contour.

**FREE—IF YOU ORDER NOW** Introductory offer consisting of: Original \$2.00 Hollywood Contour Band, Jar of Neck and Contour Cream, and complete instructions for home treatment—Just send a dollar bill to **FRANCESS KABLE BEAUTY PREPARATIONS** 840 North Michigan Avenue Chicago, Ill.



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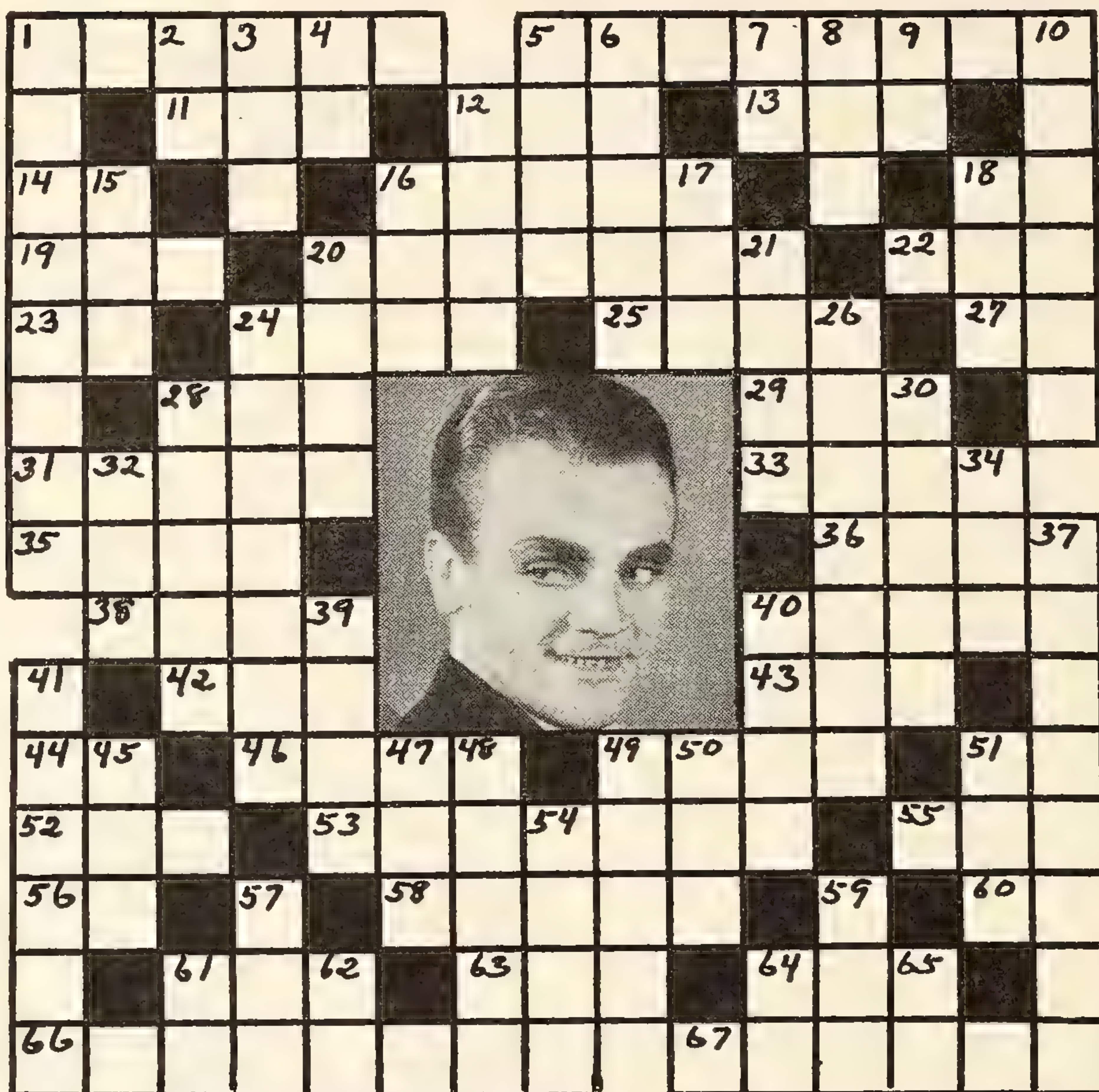
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## For Moviegoers to Puzzle Over



### HORIZONTAL

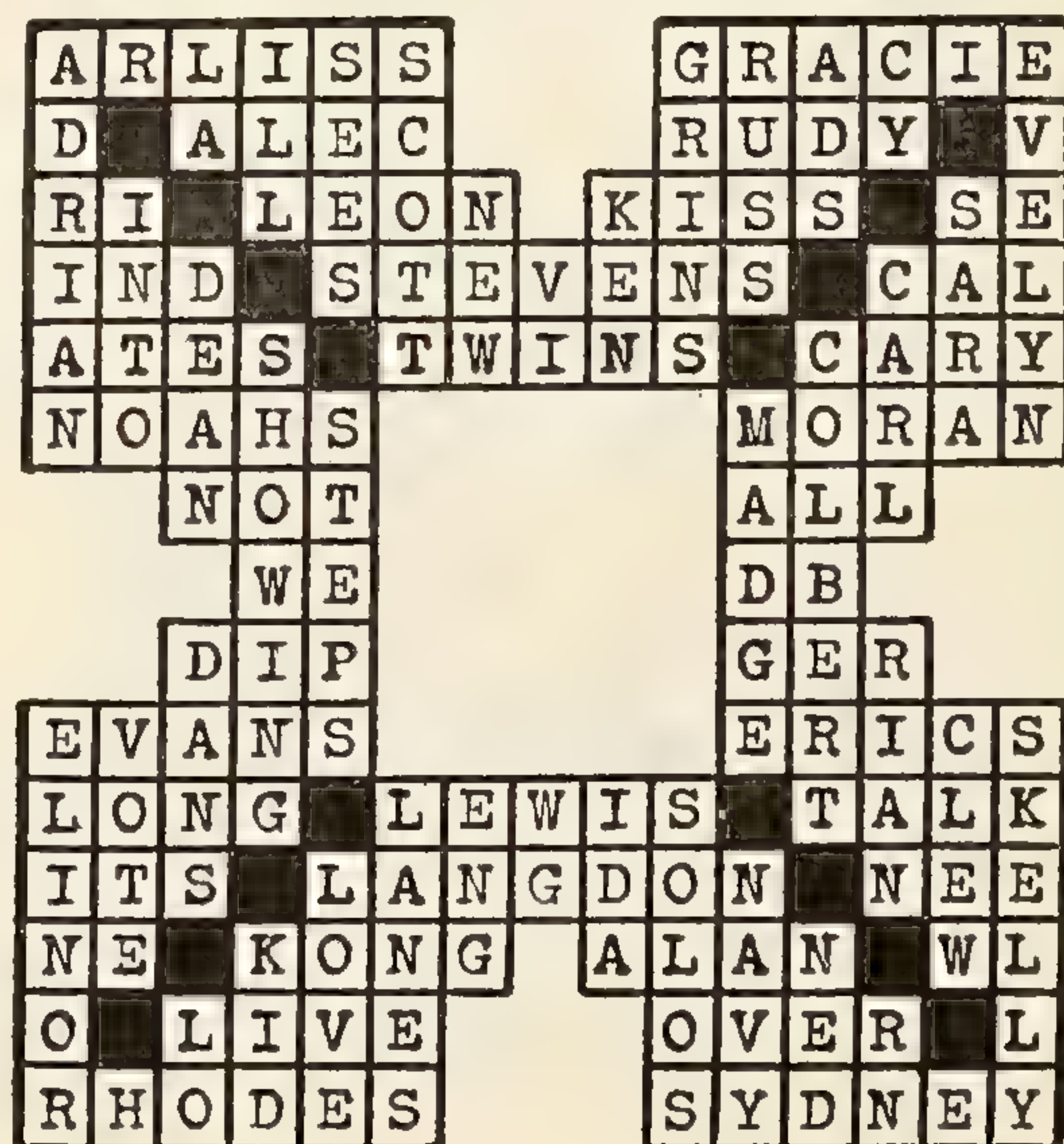
1. Star in this puzzle
5. They are heard in musicals
11. Ne'er-do-well brother-in-law in *The Winning Ticket*
12. He was teamed with Ham in silent comedies
13. *She Loves Me* \_\_\_\_\_
14. Mr. Taylor's initials
16. *Home on the* \_\_\_\_\_
18. Initials of Sally Eilers' former leading man
19. He held *The Winning Ticket*
20. Pearl White starred in them
22. \_\_\_\_\_ of *Aran*
23. *Love* \_\_\_\_\_ *Bloom*
24. Claire's last name
25. Mae West's finger adornment
27. Initials of Mrs. Harry Joe Brown
28. Slang for moviegoer
29. *Grand* \_\_\_\_\_ *Girl*
31. Whose wife is Bebe Daniels?
33. Sound of an unhappy infant in talkies
35. Mr. Linden's first name
36. What stars like to receive from admirers
38. Vehicle used in snow scenes
40. Miss Sullivan's ex-husband now in films
42. Sign outside a crowded theatre
43. Jack La \_\_\_\_\_
44. Jeanette MacDonald's birthplace (abbr.)
46. We expect to hear one in a Bing Crosby film
49. What Baer and his opponents do in ring
51. Initials of elder Gish girl
52. Short for Mr. Cortez
53. Ex-Mrs. George Webb
55. Initials of star of *\$10 Raise*
56. Maureen's nationality (abbr.)
58. Indian abode in Westerns
60. \_\_\_\_\_ *Louis Kid*
61. Lew Ayres was born in this month (abbr.)
63. Mrs. Walter Huston
64. *White* \_\_\_\_\_ (sing.)
66. *His* \_\_\_\_\_ *Gamble*
67. First name of a movie King

### VERTICAL

1. She played in *The Great Hotel Murder*
2. Genevieve's initials
3. He was lately divorced by Mercedes Sparks
4. Short for one who was father of *Wednesday's Child*
5. Star of *Black Fury*
6. First name of the comical Kennedy
7. *Two Heads* \_\_\_\_\_ *a Pillow*
8. Lightning is one \_\_\_\_\_
9. \_\_\_\_\_ *Happened in New York*
10. Sylvia's surname
12. Ruth Roland's husband
15. Sidney Fox was born on this date in December
16. Color of Billie Burke's hair
17. Popular name for college which Rudy Vallee attended

18. First name of star in this puzzle (abbr.)
20. \_\_\_\_\_ of *Steel*
21. Remember Marguerite \_\_\_\_\_?
24. Stars such as Fred Astaire or Eleanor Powell
26. Constance Cummings starred in this film
28. They are used in fencing scenes
30. Her last name is Sinclair
32. Chic Sale's make-up adds these to his age (abbr.)
34. What Durante would call his hat
37. Burns and Allen cause this
39. Mary Morris was the villainess in *Double* \_\_\_\_\_
40. Short for Miss Drake or Miss Dee
41. *One More* \_\_\_\_\_
45. *West Point of the* \_\_\_\_\_
47. Mr. Pendleton
48. Whose role was that of *Eight Ball* in *Flirtation Walk*?
49. Star of *The Wedding Night*
50. Author of *The Raven*
51. \_\_\_\_\_ *Miserables*
54. Kind of short gaiter sometimes worn by actors
57. *The Captain Hates the* \_\_\_\_\_
59. \_\_\_\_\_ *for the Lamps of China*
61. Katherine \_\_\_\_\_ Mille
62. Hepburn's home state (abbr.)
64. Article in Chevalier's native language
65. Estelle's initials

### Solution to Last Month's Puzzle





## What Dancing Can Do for You

[Continued from page 29]

ing sessions with let-downs between.

Now if dancing can make you lead a temperate life, impose no real hardships and still furnish plenty of thrills, it seems to me that every man, woman and child with the inclination should learn to dance.

**I** REALLY believe that dancing develops certain traits of personality, perhaps less obviously, but certainly more pleasantly, than many other forms of entertainment and endeavor. There are naturalness, self-discipline, sociability, alertness, resourcefulness and individuality, to name a few.

Dancing should be a form of self-expression. Whatever else you may do, don't make the mistake of being an unimaginative copyist. Be yourself. Express your own feelings and your own personality. Let the music speak through you in your dancing.

And here is another important angle—confine yourself to the steps and movements that suit *your* physical make-up. We all try to buy clothes that are becoming to us; and it is just as important to study our strong points and our weaknesses when we go dancing. While I am not setting down hard and fast rules, it is best, in general, for the tall person never to attempt to get kittenish; for the person with a heavy load of excess avoirdupois, it is wisest to stick to more conservative dancing; while the small person and the person of medium height and weight can get away with a reasonable variety of steps.

Naturally, you cannot surrender to the influence of music while worrying about what people are thinking of you. Let instinct govern your performance and you will evolve into a pleasing, *natural* person and a natural dancer, too, for self-consciousness is an insurmountable barrier to good dancing.

**T**HE sociability phase of dancing is one that is readily appreciated. I hardly need to point out that a smooth, if not expert dancer, will always be welcome at parties, even if he or she is weak at bidding at bridge.

As regards resourcefulness, trigger-action and mental agility are required and developed in the dancer—particularly in the man.

For individuality, there is no substitute. Personally, I am rather a crank about this subject of choosing an *individual style*. I have made it a fetish to follow no set path, and always evolve my own dance routines, the latest of which are those I do in *Top Hat*.

Whether you are interested in dancing from a professional standpoint, or purely from that of personal enjoyment, I feel certain you will find it advantageous to choose what suits *you* best and then develop it as an expression of your *own* individuality.

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What would you say if you saw yourself suddenly transformed to radiant new beauty? Your complexion so clear and fresh, so exquisitely soft and fine that you seemed to have a brand new skin? Your cheeks glowing with delicate, natural color? Blackheads gone? Enlarged pores refined? Wrinkles smoothed out?

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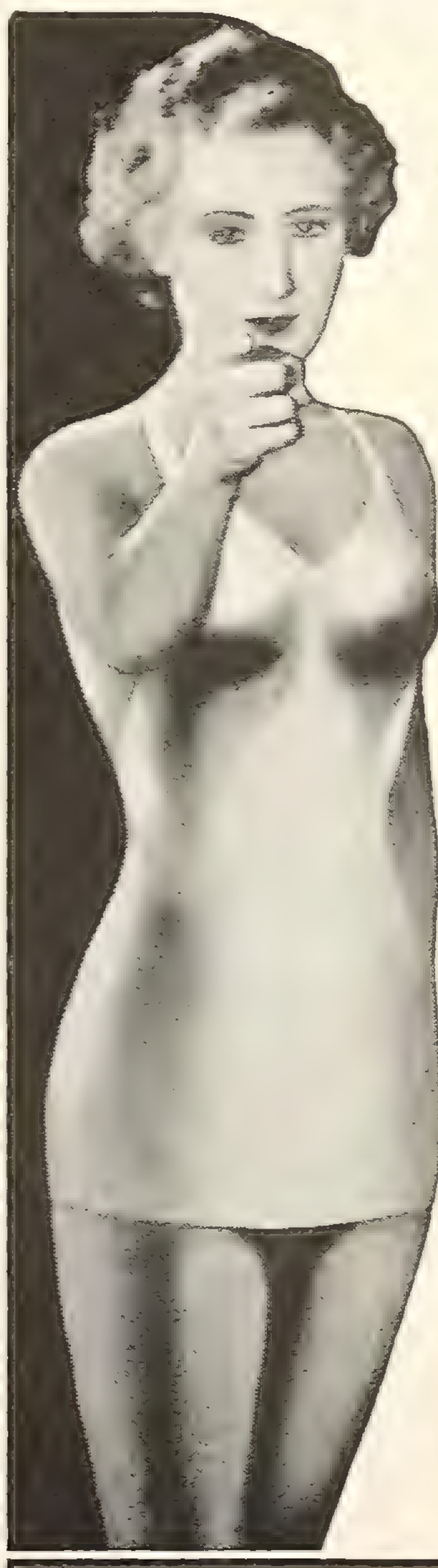
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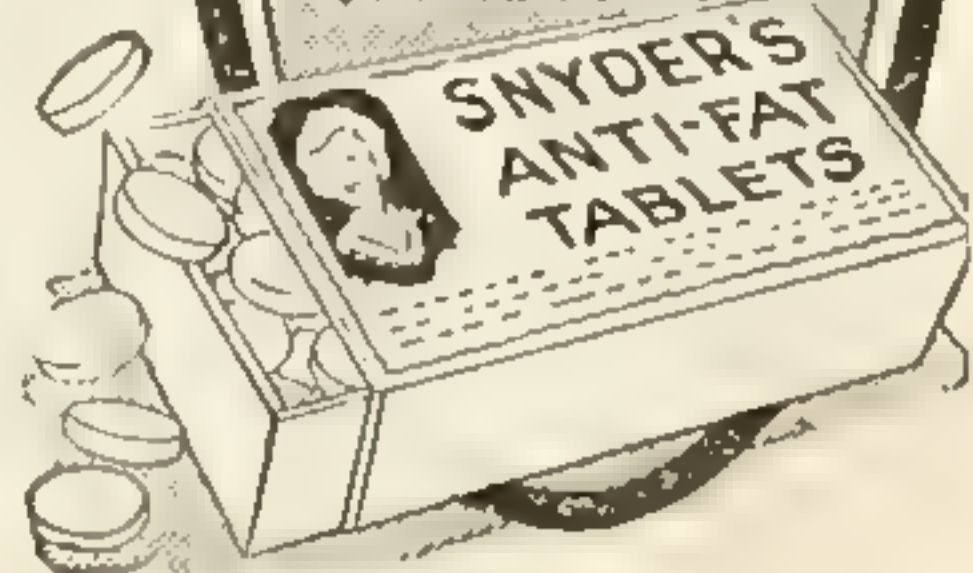
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## The British Like Our Style

[Continued from page 31]

Michael Balcon, brilliant young production head of Gaumont-British Pictures, who recently came to America for that specific purpose.

A dust storm of rumors spread over Hollywood before his arrival. It was rumored that he was out to sign up all the American talent in sight—that he was out to "raid" the studios. First of all, he had to counteract those ideas.

And it did not take him long. One or two actors' agents became convinced—and soon convinced others—that he was not interested in trying to tempt contract players away from their present studios. Producers, meeting him socially, discovered him to be a gentleman and a scholar, anxious to build up international goodwill.

**HE SAID**, on arriving, that he was interested in particular people for particular rôles—and when he left, his announcement of the players whom he had signed was proof that he had meant it. But one part of the announcement about the results of his visit carried an eventful surprise. It was disclosed that he had negotiated an arrangement with Metro-Goldwyn-Mayer, whereby that studio and Gaumont-British would be able to borrow each other's stars or contract players "whenever available." Never before in movie history have two studios made such a complete reciprocal arrangement.

Helen Vinson, accredited as one of Hollywood's best-dressed and most attractive women, was signed to play the only feminine rôle in *King of the Damned*—co-starring with Conrad Veidt. Noah Beery was signed to play her father in the same picture. Madge Evans was signed to play the feminine lead in *The Tunnel*. Richard Dix was signed for another important rôle in *The Tunnel*, in which Conrad Veidt, G-B star, will also appear.

Maureen O'Sullivan is to play the rôle of *Katie* in the G-B production of Kipling's *Soldiers Three*, for which C. Aubrey Smith (of *Lives of a Bengal Lancer* fame) will also sail to England.

George Arliss will make a picture for G-B based upon the life of Samuel Pepys, the most famous of all diarists, whose part in the creation of the British Navy is less well known.

Boris Karloff will play the title rôle in *Dr. Nikola*, based on the famous tale by Guy Boothby. Walter Huston will bring Cecil Rhodes back to life in a picture based on the dramatic exploits of that colorful empire-builder and diamond king. Peter Lorre, now at Columbia to star in Dostoevsky's *Crime and Punishment*, will make *The Hairless Mexican* and *Secret Agent* for G-B, which hasn't forgotten him (who could?) in *The Man Who Knew Too Much*.

Five of the ten are Americans; four are British by birth—Miss O'Sullivan, Smith, Arliss and Karloff; Lorre is Hungarian. But the fame of all of them, with the exception of Lorre, is primarily associated with Hollywood.

These are not the first Hollywood players who have appeared in G-B productions, however. Esther Ralston, Constance Cummings, Helen Chandler, Basil Rathbone, Edward Everett Horton, James Gleason, Victor McLaglen and Sam Hardy have all done trans-oceanic pioneering. And only recently Fay Wray returned from a trip to the G-B studios to make two pictures, *Alias Bulldog Drummond* with Jack Hulbert, the ace English comedian, and *The Clairvoyant* with Claude Rains, well known in Hollywood.

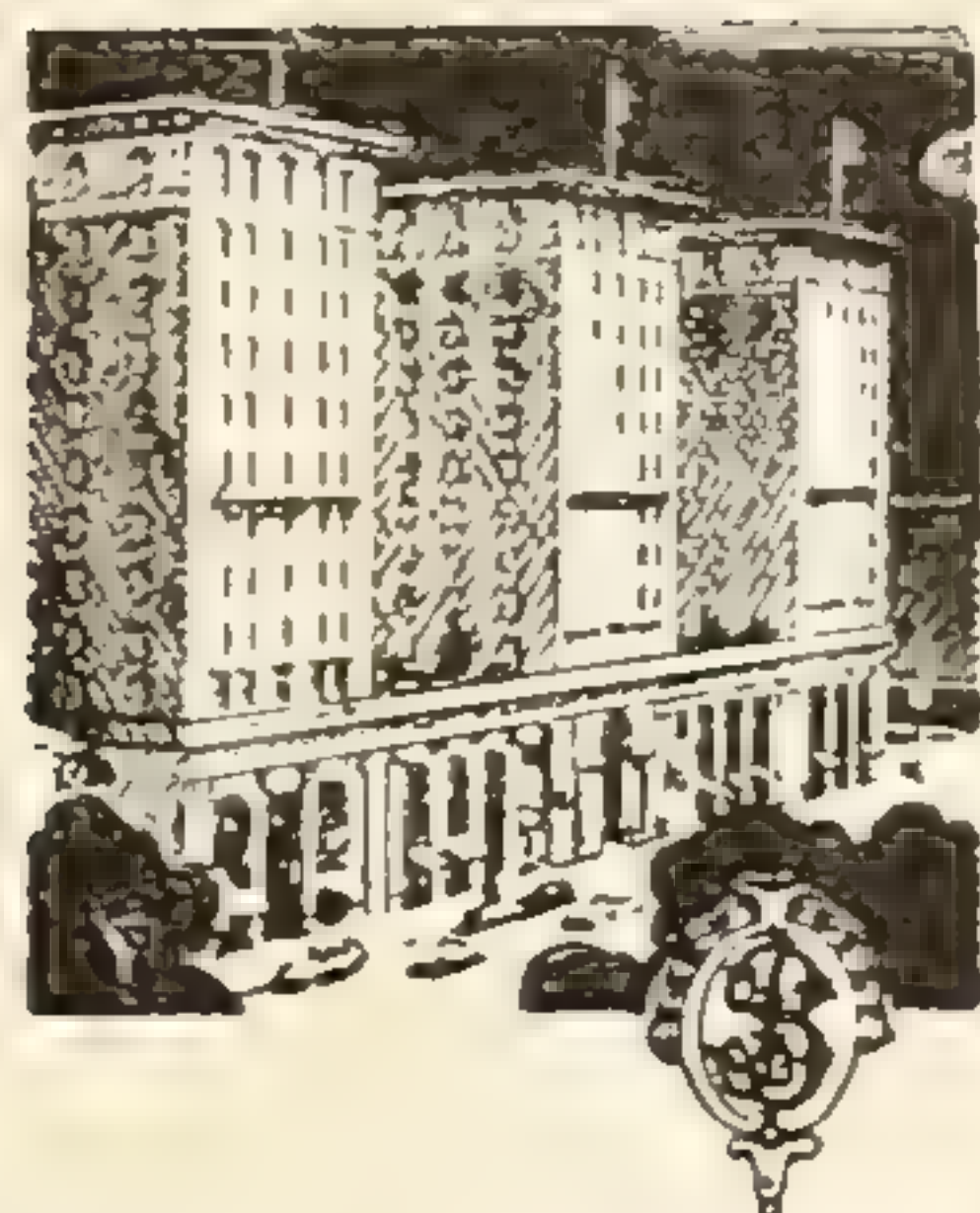
**THERE** was a time when Hollywoodians were afraid to accept any English offers—lest they should be forgotten in America while they were abroad. Now, with the world-wide organization of Gaumont-British to ballyhoo them, that fear is killed; in fact, now it is a feather in their caps to be invited. Also, many players used to be under the impression that the British picture technique was far behind Hollywood's—an impression corrected by recent pictures. (*The Man Who Knew Too Much* and *Evergreen* and *Loves of a Dictator* are cases in point.)

London has glamor for anyone with an urge to see faraway places. And only a few hours away, across the English Channel, is Paris—convenient for glamor-conscious feminine stars. Though, if any American visitor should stay right in the studio at Shepherds Bush, she would have no fashion worries, what with such famous stylists as Lady Queensbury, Joe Strasser, Borleo and Schiaparelli designing for G-B Pictures.

If Hollywood is noted for its social life, so is London, with the Mayfair set, including nobility, partial to picture stars. If life is leisurely in California, so is it in England. In short, London has many of the same attractions for Americans that Hollywood has for English players!



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## You Have to Be Independent!

[Continued from page 40]

I wasn't popular in my adolescent years and was always a wallflower. I was a scrawny, lanky girl and not at all tactful. I had definite likes and dislikes and wouldn't change them. But my relentless ambition to accomplish something thrived on the loneliness that my unpopularity brought. I was thrown back on myself, and this did much to speed my development, for I spent the time reading and thinking, instead of playing and having a good time.

**F**OR years I have kept a diary. Every day I write down my thoughts and ambitions. And, writing them, I can be absolutely honest and frank. Nothing encourages me to be more independent.

I am not fond of dancing or of playing cards, and sitting around at a night club bores me completely, so I take little part in the social life. I much prefer to read, swim, play tennis, and take long walks. Also, I knit and weave, having learned to do both while attending a girl's camp the summer I was fifteen. I have a hand-loom such as my Scotch ancestors must have had, and the rhythm of its whirl relaxes me; and I can weave and read at the same time, which delights my practical soul.

Much has been said about my economy. When I first started to make money I decided to live on a budget. I still do and always shall. Although I am saving, it is not because I am afraid of poverty, for I have been poor and happy at the same time. I want to round out my acting career with a "Little Theatre" of my own, and naturally, such a venture requires substantial capital.

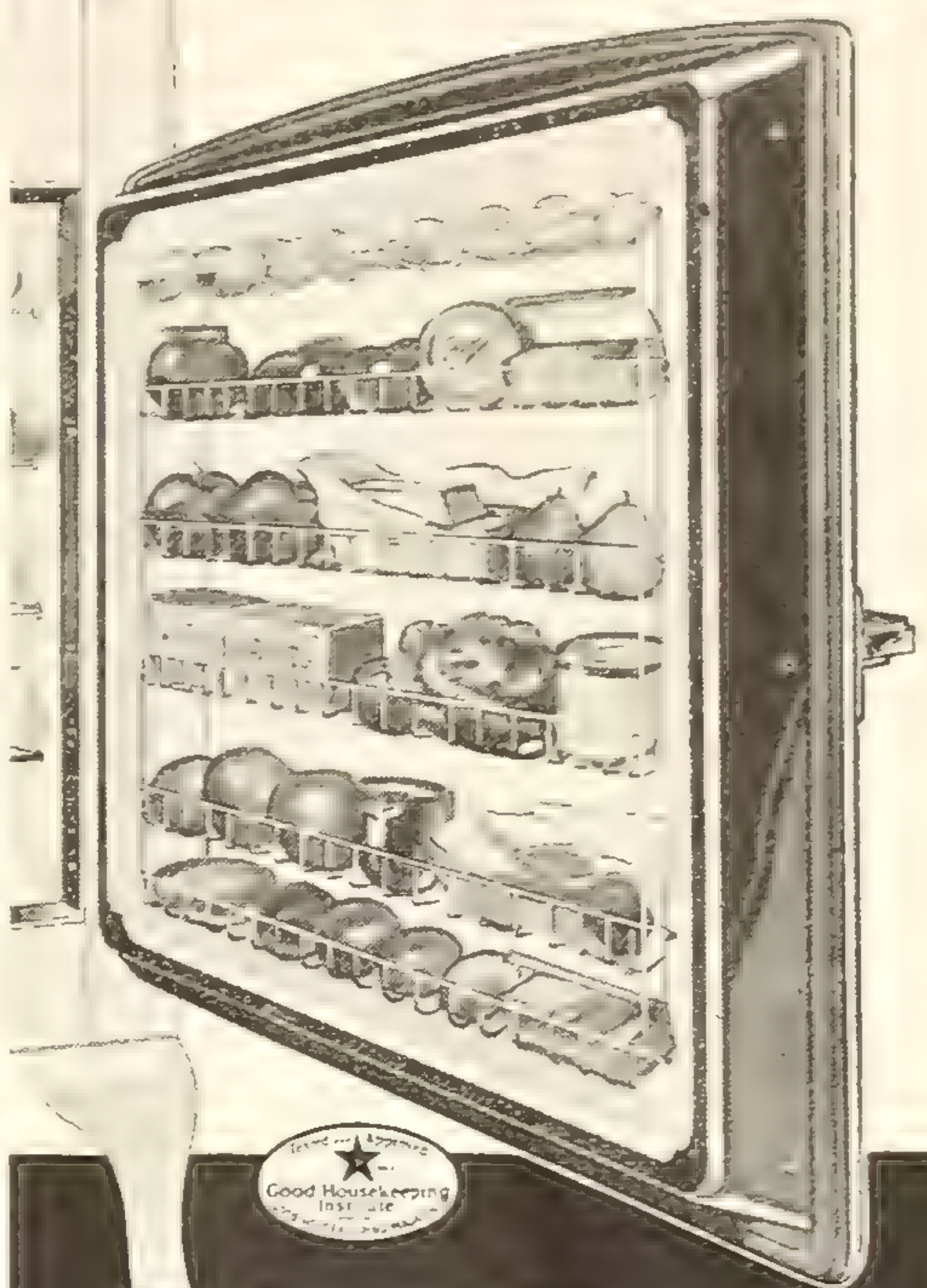
I used to believe that the screen was merely a pale offshoot of the stage; but I have discovered that motion pictures require the best of acting. They require even more imaginative acting than the stage—since the audience is invisible to the players. And the number and variety of rôles that an actress plays in a year present a constant challenge to her abilities.

Because I walk right in and ask for certain parts, I am called independent by Hollywood, but I can't see why I shouldn't make the effort to get what I want when it means everything in the world to me. I don't mind what others may say because my employers understand me.

In *A Midsummer Night's Dream*, I was taking part in a fantasy. In the picture I have just finished—*Oil for the Lamps of China*—I have been involved in emotional drama in a Far East setting. And my next picture is to be *Captain Blood*, a picturesque, swash-buckling costume drama with that handsome English actor, Robert Donat.

Oh, yes, I always fall in love with my screen heroes—during the picture! It would be difficult for me to play love scenes with someone I didn't imagine myself romantic about, and I let myself believe all that the script says—for the time being!

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30x5.25-20		2.95	1.15	30x5		4.25	1.95
31x5.25-21		3.25	1.15	34x5		4.25	1.95
5.50-17		3.35	1.45	32x6		7.95	2.75
28x5.50-18		3.35	1.15	36x6		9.95	3.95
29x5.50-19		3.35	1.15	34x7		10.95	3.95
6.00-16		3.75	1.45	36x8		12.45	4.25
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# Spotlights of HOLLYWOOD

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The New  
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Garbo's  
Unwanted  
Admirer

Fred  
Astaire—  
Champion  
Worrier

Why Bing  
Is Called  
"Cupid"  
Crosby

Why  
Myrna Loy  
Remains a  
Bachelor  
Girl

\$250,000  
is Grace  
Bradley's  
Misfortune

Gene  
Raymond's  
Amazing  
Tour



And there's more. The stars write for HOLLYWOOD. In the July issue, Grace Moore writes "How to Tell That You Have Voice," William Beery tells "What My Brother Wally Has Never Told," and John Boles writes about the part Romance plays in all our lives. There are many other stories that you can't afford to miss.

The New HOLLYWOOD  
at the New Price  
5c

## Hollywood's Heart Problems—and Yours [Continued from page 15]

Garbo's most ardent admirers. She goes to see each of her pictures at least four times and among her most treasured possessions are the messages that Garbo sent to her through John after the arrival of the baby, Susan Ann.

Oh, it pays to be *big*—big of spirit and wholehearted. Nothing in life is worth growing narrow and morbid over. That, you see, injures no one else. Only you.

It would have been so easy for the little Bruce girl to let herself become embittered, a trifle hardened, when she saw her marriage failing in spite of everything she had done. She had fairly worshiped John Gilbert. Unquestionably, she still does. Even yet, Virginia would infinitely prefer being called "Mrs. Gilbert," rather than "Miss Bruce."

It takes many small heartaches to make the big heartache of divorce. No divorcing couple ever tells them all—or ever could tell them all. But few wives ever have filed suit for divorce more regretfully than did Virginia Bruce. There was no bitterness about the proceedings, no heated recriminations. It was apparent that it was not freedom for herself that she was seeking, but freedom for the man she had loved—a man so individual, so fired with the need for personal self-expression, that he just did not "fit into the domestic pattern."

It was not easy—closing what had been the greatest chapter of her life. But here is the secret that has helped her through the most difficult crisis a sensitive woman could face:

"Several years ago," she told me, "I promised myself that I would never let anything hurt me deeply again. Not *anything*. And I haven't. You can train yourself that way, you know, just as you can get in the habit of taking every trifle to heart. It was a comparatively small incident that made me do it. I had been scheduled for a part with George O'Brien and it didn't work out. I was so disappointed I was almost ill and I said then that I'd never let a single thing affect me like that again. It's true that I've had to be—well, numb at times; but I wouldn't sit home and brood . . . Sorry about my marriage to John Gilbert? *You can't be sorry about the most wonderful thing in your life!* Love and marriage—if I have anything to give the pictures now, it is because I've known them!"

After her divorce from Gilbert a year ago, it was a question whether Virginia would go to Honolulu or return to work. She was wise enough to decide on the latter. During that first picture, *Jane Eyre*, she worked eighteen hours every day—but it gave her an emotional outlet, something to fill up her days. Work—with it she has found not only stardom, but the greatest cure for heartache in the world.





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<input type="checkbox"/> LIMBS	<input type="checkbox"/> COMPLEXION	
<input type="checkbox"/> HIPS	<input type="checkbox"/> HAIR	<input type="checkbox"/> HANDS
<input type="checkbox"/> SKIN	<input type="checkbox"/> CHEST	
<input type="checkbox"/> THIN- OVER-	<input type="checkbox"/> ROUND	<input type="checkbox"/> ABDOMEN
<input type="checkbox"/> NESS	<input type="checkbox"/> WEIGHT	<input type="checkbox"/> SHOULDERS
<input type="checkbox"/> PERSON-	<input type="checkbox"/> POSTURE	<input type="checkbox"/> GRACE
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Twine about  
Your Finger—*

So you won't forget that  
Claudette Colbert's  
Code of Living  
and  
Bing Crosby as a  
Husband

By DIXIE LEE

*are just two of the  
big features in August*

**MOVIE CLASSIC**

## Seeing Things

[Continued from page 18]

direction. For his wife (Billie Burke) is stage-struck, becomes convinced that she can be an actress, and insists on starring in a home-town play. How he remedies her ambitions is amusing, but the high spots of the picture are his imitation of Bing Crosby and the presentation of the amateur play. Billie Burke has more chance to act than he does and delivers a devastating delineation of a flighty forty-ite.

● ● ● Goin' to Town (*Paramount*), by and with Mae West of "Come up 'n' see me sometime" fame, proves—if any proving is needed—that she has not lost her knack of mixing mirth and melodrama (with the accent on mirth) . . . The story may be a little less believable than some of her others, but she still is provocative, curvacious (this time in modern dress) and able to make the male of the species look like no match for a smart woman . . . A "blues" singer in Texas, she inherits a million dollars from a suddenly deceased cattle rustler, and pulls up stakes for Buenos Aires, in pursuit of socialite Paul Cavanagh . . . who is decidedly worth pursuing. En route, she acquires a horse and a husband (Monroe Owsley), both intended to help her to social advancement. Of the two, the horse causes her the less trouble, while helping her to make the best shot of the picture. It is an amusing show, if not so racy as its predecessors. And Mae, as usual, is practically the whole show.

● ● ● The Bride of Frankenstein (*Universal*) is horror par excellence. It is entertainment as well as excitement. . . . Boris Karloff again is the monster created in a laboratory by a young scientist (a rôle played for the second time by Colin Clive)—a monster capable of anything when crossed, but now also capable of feeling a few of the more human emotions, particularly with a blind hermit who befriends him. And now, also—such is the inventive genius of Hollywood—a mate is provided for him, a mate as horrific as he is. (The part is played by Elsa Lanchester, wife of Charles Laughton, with a spell-binding portrayal.) . . . You may not have one chill as the drama and terror mount; you may not suppress one scream; but if you aren't prepared, the climax may overwhelm you.

● ● ● Vagabond Lady (*M-G-M*) is light-hearted—nay, flip-pant, even farcical—romantic comedy. Just the thing for a June night; or any other kind of night, if you are in the mood for laughter . . . And it unreels a real surprise in the transformation of the screen personality of Evelyn Venable. Heretofore a bit to the sedate, she plays a stenog who can't make up her mind between dignified, decorous Reginald Denny and his harum-scarum younger brother, Robert Young.

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29x4.75-20	2.50	0.95
29x5.00-19	2.85	1.05
30x5.00-20	2.85	1.05
28x5.25-18	2.90	1.15
29x5.25-19	2.95	1.15
30x5.25-20	2.95	1.15
31x5.25-21	3.25	1.15
..5.50-17	3.35	1.15
28x5.50-18	3.35	1.15
29x5.50-19	3.35	1.15
..6.00-16	3.75	1.45
..6.00-17	3.40	1.15
30x6.00-18	3.40	1.15
31x6.00-19	3.40	1.15
32x6.00-20	3.45	1.25
33x6.00-21	3.65	1.25
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7.50-20	6.95	3.75	36x6	9.95	3.95
8.25-20	8.95	4.95	34x7	10.95	3.95
8.25-22	9.95	4.45	38x7	10.95	3.95
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Nelson Eddy is the new man of the hour. We thought so after *Naughty Marietta*—but your letters confirm it

### \$15 Prize Letter

**Music Has a Future**—I have just heard one of the most exquisite musical films it has ever been my pleasure to enjoy. Jeanette MacDonald reaches thrilling heights of romantic song in *Naughty Marietta*. Scarcely less enchanting is the voice of Nelson Eddy, brilliant new baritone star. One has the feeling that the rich musical talent of the nation, long held down by the brash profanities of jazz, is bursting forth with greater range and power than ever before . . . This reviving delight in films of quality and beauty may be the renaissance of moving picture entertainment. The American public has been starved for this sort of thing.—C. H. Ehms, 112 East 12th St., Junction City, Kans.

*Editorial prediction: And when natural color makes films more beautiful to see, the music will have to be of a calibre to match!*

### \$10 Prize Letter

**Converted at Last**—I have one of those cynical husbands whose oft-repeated speech is: "What, another movie? What do you see in the blamed things, anyway?" Last Monday I managed to induce the Anti-Cinema Boy to accompany the children and me to see *Sequoia*. He was spellbound by its beautiful scenes and the amazing story. When he drove us to the theatre on Thursday as usual, what was my amaze-

ment to see him get out of the car, too. The film was *David Copperfield*. When we got home that night, his comment was, "That was a masterpiece! Why didn't you tell me movies were like this?"

Saturday my spouse said, "I see the editor of MOVIE CLASSIC cheers loud and long for *Roberta*. Let's see if he's right." You were! Thanks. You helped to reform a hard-boiled movie cynic!—Evelyn Fritzinger, 42 Birch St., Wilkes-Barre, Pa.

*If you know of any more movie cynics—we thought the species was extinct—the subscription line forms on the right.*

### \$5 Prize Letter

**What Do You Think?**—Isn't there some way to determine whether or not double features are preferred to a well-balanced single feature program? Countless times I have refrained from seeing a good picture, due to the fact that it was a double feature program. Isn't the secret of good showmanship to leave the audience feeling they could stand just a bit more, instead of feeling they had had something crammed down their throats after they had yelled "Enough"?—Wm. R. Hanks, 1837 Tutwiller, Memphis, Tenn.

*You tell us—and we'll tell producers, who are debating the same question.*

### \$1 Prize Letters

**Wants Less Music**—I wonder if there are not a great many like myself who would appreciate a let-up on the musical extravaganzas, theme songs, jazz bands and endless hoofing choruses with which we have been deluged for the last year or so? Keep up the good work of making pictures like *Ruggles of Red Gap*, *Lives of a Bengal Lancer* and *David Copperfield*, but for the sake of at least half of the movie-going public let's give music in every form a rest.—W. N. Belknap, 207 Third St., Newburgh, N.Y.

*Compare Reader Belknap's letter with Reader Ehms' (in the first column)—and see if you get into an argument with yourself. Hollywood would like to hear which side you take.*

**Ideas Worth Having**—Many people, even in this day and age, do not approve of motion pictures. They claim movies put ideas into our heads. And so, indeed, they do. Whenever I see Ann Harding, I long to have her poise and personality. I long to be able to wear clothes like Shearer, Crawford, and Lombard. I wish that I possessed just

half the pep and vitality of lovely Ginger Rogers. I hope that I can grow older as beautifully as Claudette Colbert did in *Imitation of Life*. These are a few of the "ideas" I get from the movies.—Marjorie Falkwroth, 1530 N. College, Decatur, Ill.

**A Suggestion**—I think theatres should occasionally have a review week and reshow some of the splendid pictures of the past. For months now I have been raving about *It Happened One Night*. Next week it is coming back to a near-by theatre and, believe me, I'm telling it far and near so that no one misses it. A friend of mine never saw Marie Dressler and for my friend's sake, I wish that *Tugboat Annie* would come back some day. I feel sorry for those who missed seeing it, but I feel more sorry for those who never saw Marie.—Mrs. P. M. Wolgemuth, Box 55, Hershey, Pa.

**Should Reel Be Real?**—This general "back to the farm" movement in motion picture plots is getting me down. Must we have films that show home-life with its sorrow and simplicity? Home is a marvelous place and there's nothing like it, but when we go to the movies it's fun to forget reality. . . . I like to find myself in a world of glamor, with beautiful women, stunning gowns, and sparkling champagne cocktails. Usually, the object of a modern motion picture is to give the audience real entertainment and not remind them of the real trials of life.—Dorothy Holcombe, Quarters No. 78-A, Fort Wm. McKinley, Rizal, P. I.

*Here is practically an invitation to you realists to come to the defense of your preferences! (Personally, we like variety.)*

MOVIE CLASSIC wants its readers to write their opinions of stars, productions, and movie conditions in general so that all readers may benefit by them. Each month MOVIE CLASSIC will offer these cash prizes for the best letters: (1) \$15; (2) \$10; (3) \$5; all others published, \$1 each. The editors will be the sole judges and reserve the right to publish all or part of any letter received. Write your letter now—to MOVIE CLASSIC'S Letter Editor, 1501 Broadway, New York City.



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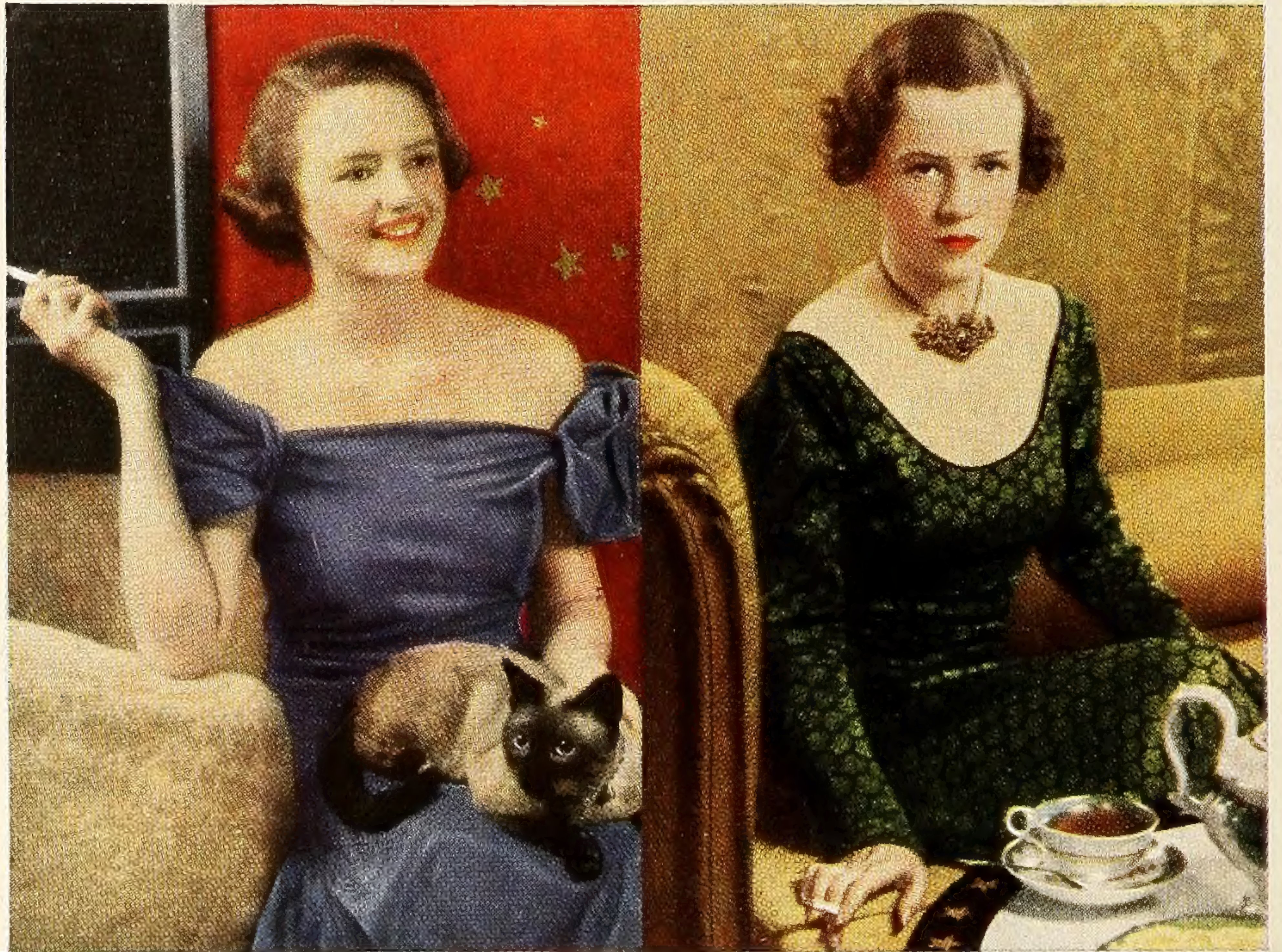
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*Flavor!*

"In the enjoyment of smoking, Camels certainly make a difference," answered Miss Mary de Mumm (below). "Their flavor is so smooth and mild that you enjoy the last one as much as the first. I'm sure that's one reason they are so extremely popular." More expensive tobaccos!



No bothered nerves for Mrs. Allston Boyer

"Refreshing," says Mrs. Robert R. Hitt



"Flavor," says Miss Mary de Mumm

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